

# THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR

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Patron: HIS MAJESTY THE KING.  
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FIFTY-FIRST SEASON, 1921-22.

SATURDAY, DECEMBER 17, 1921, AT 2.30 P.M.

### CAROLS

MISS LAURA EVANS-WILLIAMS.  
MISS OLGA HALEY.  
MR. JOHN COATES.  
MR. HARRY DEARTH.

SATURDAY, JANUARY 7, 1922, AT 2.30 P.M.

### MESSIAH - - - - - HANDEL

MISS CARRIE TUBB.  
MISS PHYLLIS LETT.  
MR. WILLIAM BOLAND.  
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President: H.R.H. THE DUKE OF CONNAUGHT, K.G.

Principal: SIR A. C. MACKENZIE, Mus. Doc., LL.D., F.R.A.M.

A SPECIAL TEACHERS' TRAINING COURSE, to meet the  
requirements of the Teachers' Registration Council, has been instituted.

FORTNIGHTLY CONCERT, Saturday, December 3, at 3.

ORCHESTRAL CONCERT, Queen's Hall, Wednesday,  
December 7, at 3.

LENT TERM will begin on January 9, 1922.

ENTRANCE EXAMINATION on or about January 5.

J. A. CREIGHTON, Secretary

## THE ROYAL COLLEGE OF MUSIC.

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Director: SIR HUGH ALLEN, M.A., D.Mus.

Honorary Secretary: GEORGE A. MACMILLAN, Esq., D.Litt.

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CLAUDE AVELING, Registrar.

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February 8th, 1922.

### "SCHOOL" EXAMINATIONS (SYLLABUS B).

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Book 10, p. 214; Augener & Co., p. 382; Peters, Vol. I.)

Choral Prelude on "Darwell's 148th," No. 2 of Three Choral  
Preludes. *H. E. Barker.* (Novello & Co.)

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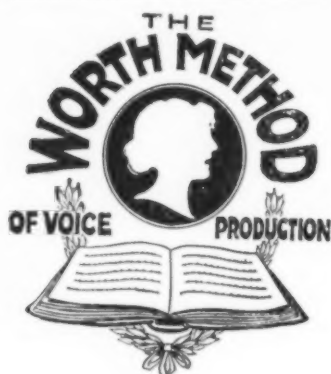
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# The Musical Times

AND SINGING-CLASS CIRCULAR

DECEMBER 1 1921

In our article in the November *Musical Times* on 'The Musical Press' we pointed out the difficult position of a monthly journal in regard to news matter. We showed that, owing to the increased prominence given to music in the daily and weekly press, provincial as well as London, a monthly organ could contain nothing fresh, and was bound to publish a good deal that was stale. 'It seems likely [we said] that such journals will eventually reduce their news department to a bare record of important events at home and abroad for purposes of reference.'

But even a bare record is a formidable affair, so great is the amount of musical activity throughout the country. Our provincial news section is already double the size of that of ten years ago. Roughly it now fills nearly a quarter of the letter-press space, and if we acceded to all the requests from readers who wish to act as our correspondents at home and abroad the *Musical Times* would contain little but news—mostly a month old. Obviously the time has come for a drastic step. The time-honoured policy of this paper has been to present a bird's-eye view of musical doings throughout the country, and that policy must be maintained so far as possible. It can be done, we think, by steadily holding in view the object of such columns, viz., the recording of the chief provincial concerts, partly as a matter of interest, but chiefly for future reference.

The value of such a record lies in facts rather than in views—that is to say, it should be concerned with the matter performed rather than with the manner of its performance. The former is indisputable; the latter is a mere opinion. There may be some interest in reading and discussing the varying views of critics on the day after a concert, but each succeeding day lessens the interest, and by the time the criticism appears in a monthly journal the performance itself has often been forgotten.

We have been considering this news question for some months, and it seems that the beginning of our 1922 volume offers a good opportunity for an attempt to solve the problem. We are therefore making arrangements by means of which the *Musical Times* will continue to furnish the record that has made its volumes so useful in the past; but it will do so, we trust, at the cost of far less space than at present. Similar compression will be applied to our foreign correspondence, and, in a lesser degree, to our London news. The columns thus saved will enable us to widen the scope of the journal in several directions impossible hitherto.

## ST. PATRICK'S (R.C.) CATHEDRAL, ARMAGH

By W. WOODING STARMER

This noble and imposing pile is built on an eminence known as Sandy Hill—a position to the north of the city commanding the entire neighbourhood.

The foundation-stone was laid in 1840, the completed structure being consecrated in 1904. The foundations, in some instances 60-ft. deep, cost a large sum on account of the friable nature of the surface strata.

As in the case of so many other ecclesiastical buildings, the original plans were not carried out. The first architect, Mr. Duff, produced a perpendicular Gothic design strongly reminiscent of York Minster. When the walls were well advanced (the architect having then been dead for some years) a rising young architect named McCarthy was consulted, with the result that many changes were made. He produced an entirely new design in the 14th century style of decorated Gothic, and this was adopted. Five Primates spent their lives in advancing the construction of the Cathedral, but the finishing of the whole conception, particularly with regard to the interior decoration and adornment, has fallen to the lot of the present Primate, Cardinal Logue, who has accomplished his task with the greatest success. Most of the recent additions have been made to the designs of Messrs. Ashlin & Coleman. The building of the Cathedral has necessitated the expenditure of over £175,000. It is cruciform in plan, and the dimensions are:

Total length, 212-ft.  
Width of transepts, 120-ft.  
Length of nave, 114-ft.  
" chancel, 60-ft.  
Width of nave and chancel, 75-ft.  
Exterior roof-height, 100-ft.  
Interior " 81-ft.  
Two western towers, with spires 210-ft. high.

The principal entrance is the deeply-recessed west door, which is approached by a magnificent seven-terraced flight of steps, 225-ft. long, leading from the entrance gates up to the spacious piazza fronting the building.

### THE EXTERIOR

The exterior is a successful example of 14th century Gothic. The two lofty and elegant spires add much dignity to the general design, which as a whole is imposing.

### THE INTERIOR

The interior is one of the most beautiful of any modern ecclesiastical building in the kingdom, both in regard to general proportions and detailed decoration. The whole of Europe has been laid under contribution for precious marbles of varied colours, which have been employed on a very extensive scale and with beautiful effect.

The mosaics are remarkable, particularly at the crossing where the high altar stands. The six spandrels over the great arches (80-ft. high and 40-ft. wide) are inlaid with figured subjects in gold and colour with gorgeous effect. The groining of the aisles, side chapels, baptistery, and tower porches is of Bath stone.

#### THE ORGAN

The organ, by Messrs. Telford, of Dublin, is erected on the west gallery, and contains 2,453 pipes.

The oak case, of excellent design, rises to a height of 30-ft. at the sides, and in the centre is recessed to a depth of 10-ft. in order to prevent any obstruction of the large west window. The console faces west.

The action is tubular-pneumatic. An excellent wind supply is provided by an electric installation placed in the south-west tower.

#### SPECIFICATION

##### COMPASS

Manuals	CC to G	...	56 notes.
Pedals	CCC to F	...	30 notes.

##### GREAT ORGAN

	Ft.		Ft.
Double open diapason	... 16	Octave	... 4
Open diapason	... 8	Twelfth	... 2½
Harmonic diapason	... 8	Fifteenth	... 2
Gamba	... 8	Mixture	...(ranks) 5
Hohl flute	... 8	Trumpet	... 8
Harmonic flute	... 4	Orchestral oboe	... 8

##### SWELL ORGAN

	Ft.		Ft.
Bourdon	... 16	Mixture	...(ranks) 5
Open diapason	... 8	Cornopean	... 8
Dulciana	... 8	Oboe	... 8
Rohr flute	... 8	Clarion	... 8
Octave	... 4	Tremulant	...
Fifteenth	... 2		

##### CHOIR ORGAN

	Ft.		Ft.
Salicional	... 8	Dulcet	... 4
Viol di gamba	... 8	Piccolo	... 2
Lieblich gedackt	... 8	Clarinet	... 8
Flauto traverso	... 4	Dulciana	... 8

##### PEDAL ORGAN

	Ft.		Ft.
Open diapason	... 16	Quint	... 10½
Bourdon	... 16	Posaune	... 16
Open diapason	... 8	Trumpet	... 8
Octave	... 8		

##### COUPLERS

Swell to Pedal.	Swell to Great.
Great to Pedal.	Swell to Choir.
Choir to Pedal.	Choir to Great.

Swell Super-Octave.

11 Combination Pistons.

Pedal Helps to Swell Great and Choir Organs.

The organist and choirmaster is Mr. J. W. Holden, who has held this position for the past eighteen years.

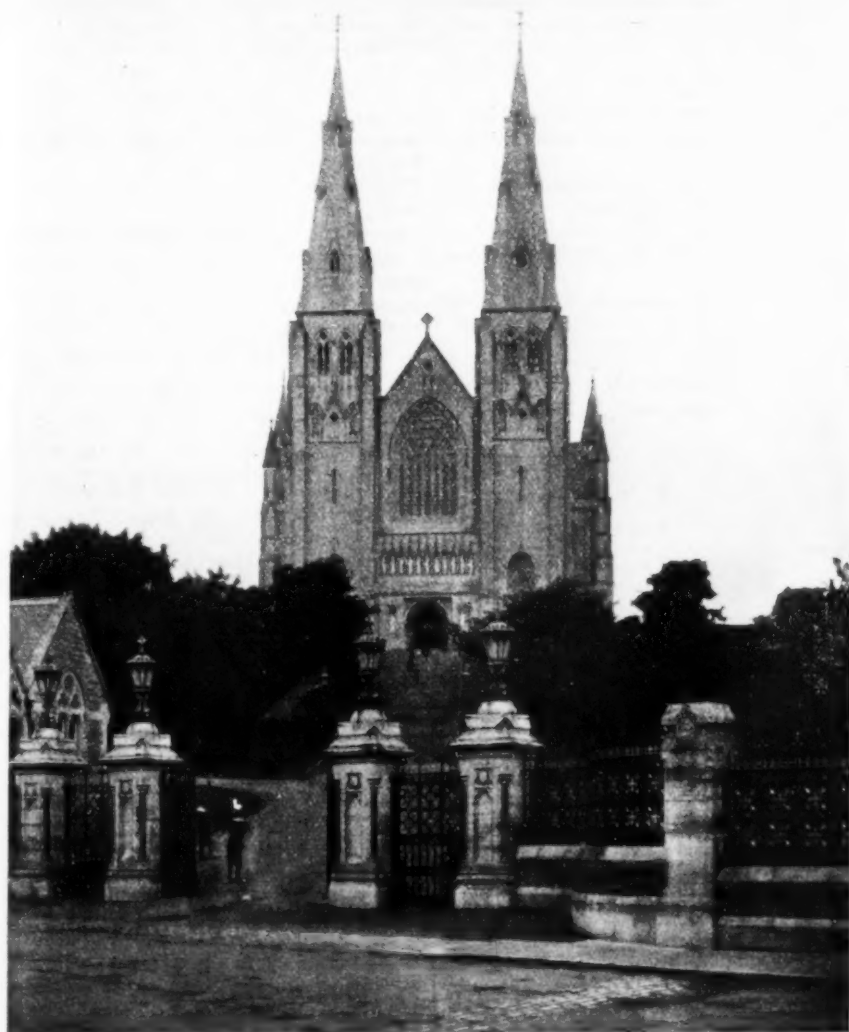


Photo by]

INTERIOR: LOOKING EAST

W. Allison & Son, Armagh



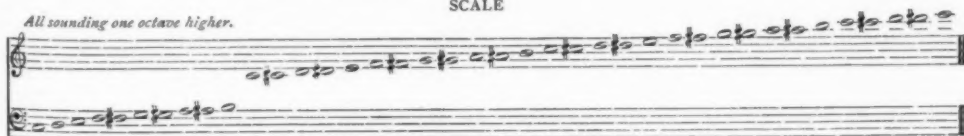
*Photo by]*

THE WESTERN TOWERS

*[H. Allison and Son, Armagh*

A new powerful clock with quarter chimes time. There are no chime tunes. The carillon (Westminster), containing the most modern improvements in construction, has been put in octaves chromatic, with the two largest bells by Messrs. Potts, of Leeds. The hour is struck diatonic. on the great bell, the first stroke being the exact

## SCALE

*All sounding one octave higher.*

The founders are Messrs. Taylor, of Loughborough.

This splendid set of bells—perfect as to accuracy of tune and of rich resonant tone—constitutes one of the finest modern carillons in Europe, and in one respect the best extant. Messrs. Taylor have introduced many improvements in the action-work connecting the clavier with the bells, making the touch so easy and light that a child could play every note without undue exertion, and also giving the player absolute control of the tone from *pianissimo* to *fortissimo*. This is a great advance on anything existing in Holland or Belgium, where every carillon demands very considerable physical strength for its effective manipulation.

The total weight of the bells is eleven tons.

Particulars of the three largest bells are as follows:

NOTE.	WEIGHT CWTs.	INSCRIPTION.
C	43½	Gloria in excelsis Deo—1920.
D	30½	B. Maria Virgine Mater Dei.
E	21½	B. Michaeli Archangelo.

The smallest bell weighs twenty pounds.



THE LARGEST AND SMALLEST BELLS

The carillon is placed in the north-west tower in an excellent position acoustically.

The inauguration of this most recent addition to the Cathedral took place on Sunday, November 6, when His Eminence Cardinal Logue was present at the Pontifical Mass. A sermon on bells was preached by the Rev. Dr. Beecher, of Maynooth. Immediately after the service M. Antoine Nauwelaerts, the city carillonneur of Bruges, who came over specially for the occasion, gave the opening recital with the following programme:

Prelude: 'The Cuckoo' ... ..	Van den Gheyn
'Ave Maria' ... ..	Schubert
Sonata ... ..	Van Hoo
Adagio ('Pathetic' Sonata) ... ..	Beethoven
'Le Retour de la Fauvette' ... ..	de Boeck

Irish Folk-Tunes:

(a) 'Londonderry Air.' ... ..	
(b) 'Snowy-breasted Pearl.' ... ..	
(c) 'Foggy Dew.' ... ..	
'Rubens March' ... ..	Benoit

All these items were listened to with rapt attention by a very large gathering.

M. Nauwelaerts is one of the best representative carillonneurs of the modern Belgian school. His playing is most brilliant, with well-defined rhythm, and to him technical difficulties are non-existent. His expressive powers were amply displayed in the music of Schubert and Beethoven, which revealed to the listener the extraordinary possibilities of the instrument in the hands of such a virtuoso.

Recitals were given in the afternoon and evening, also on Monday.

Ireland now possesses two magnificent carillons, at Queenstown and Armagh, both made by the same founders.

CHARLES KÖEHLIN

By M.-D. CALVOCORESSI.

(Continued from November number, page 761)

### III.

It will easily be realised that when Köechlin resorts to recondite or apparently complicated modes of expression, he does so not in consequence of a taste for the far-fetched or the exceptional, but with a steadfast purpose and for well-weighed reasons. For instance, the most searching examination will fail to discover in 'Paysages et Marines' a single passage of which it might be said that it could have been written more simply without anything vital being sacrificed.

If the same can hardly apply to the pianoforte accompaniments to certain of his songs, it is for the reason that most of these were originally conceived for various combinations of instruments. A survey of the three books of Songs, and three of Rondels, will show that the composer's favourite medium for accompaniments is the orchestra. Of seventeen songs in the first book, only three are not published with orchestral accompaniment. In the second book we see that out of fourteen songs, four exist with orchestral accompaniment, another four with accompaniment by string quartet and pianoforte. The whole contents of the third book are orchestrated. And in all likelihood it is the orchestral form that represents the composer's original conception.

At times an extra solo part, or an optional choir, are provided for. It may happen that these added voices do little but duplicate the principal part (e.g., the female choir in 'Promenade Galante' in the first book). Likewise in 'Le Nénuphar' (second book) a solo flute is required more for the sake of colour than in order to provide special patterns. Some of the things contained in these books—for instance, 'La Jeune Tarentine,' 'Néere,' 'Juin,' 'Midi,' 'Le Sommeil de Canope'—are not songs in the usual sense of the word, but big tone-poems for voice and orchestra, in which the pianoforte part can hardly do justice to the composer's intentions.

Therefore let us revert to his methods of writing for pianoforte *sans arrière-pensée*, as is the case in the 'Sonatines' and in 'Paysages et Marines.'

What he aims at is variety and intensity of tone-colour and fulness in polyphonic effects. He is intent on obtaining from the instrument a good deal more than has been obtained before, and something different. He achieves his purpose by means which, however daring, are perfectly simple.

As regards the extension of the pianoforte's colour-range (apart from any question of polyphony) his methods are not dissimilar in principle to those of Debussy in pieces such as, for instance, 'Hommage à Rameau' or 'La Cathédrale Engloutie'; that is, he relies upon plain chords and aggregations of sounds rather than upon arpeggios, runs, or intertexture of more or less complicated designs: and those chords, however rich and unusual, can all be explained by reference to some elementary acoustic fact.

But before considering his work from the technical point of view, and in its most intricate aspects, it will be well to emphasise that he is not a musician whose mind is uniformly turned towards complexity, nor—any more than Vincent d'Indy—one who is more skilful than inspired. And that will best be made clear by quoting a few more instances of the beautiful, exquisitely simple, and original melodies with which his works teem. For instance, the broad and thoughtful opening of the *Andante* of his second Sonatine (the whole movement is on the same lofty plane):

Ex. 1.

*Andante, dolce.*

This delightfully sweet and breezy tune from 'Promenade vers la mer':

Ex. 2. *legato assai.*

and bright exhilarating motives such as that of the final section of his third Sonatine:

Ex. 3.

*Allegro con moto.*

or this (from the fourth Sonatine):

Ex. 4.

*Moderato.*

Although very much at ease and full of eloquence when dealing with melodies of this kind, supported by a minimum of harmonic or polyphonic reinforcement, he frequently displays his fondness for deep, rich layers of colour which he is an adept at obtaining.

For instance, he will impart additional fulness and glow to a sequence of chords by duplicating them at a semitone's distance in another octave (an effect akin to that of the *vox humana* on the organ):

Ex. 5.



or trust to the combination of partials resulting from widely-spread fifths (a favourite method of his in view of special effects of transparency):

Ex. 6.



Generally speaking, he is an expert in the matter of calculating the results of spacing. From means as simple as the duplication of a pattern at an interval of two octaves or more, he derives useful elements of variety.

He frequently resorts to sequences of fifths, simple, or double, or triple: e.g., in the following wise:

Ex. 7.



Devices of this kind are all too frequently utilised nowadays. There are few beginners or dabblers who do not imagine that by using the

commonplaces of modern idiom they will conceal the flatness of what they write. Wading through almost any lot of newly-published music one gets even more weary of consecutive fifths and seconds and ninths than one ever did of the diminished sevenths and Neapolitan sixths and deceptive cadences of the academists. But the most depressing experiences of that kind are forgotten as soon as one encounters things as lovely as the following (from 'Promenade vers la Mer'), which is perhaps the most felicitous example of its kind ever written since consecutive fifths made their appearance in the vocabulary of contemporary music:

Ex. 8.



The investigation of Koechlin's methods cannot be carried very far without our having to consider harmony and polyphony jointly. Koechlin has given a considerable amount of his time to the study of the principles and practice of contrapuntal writing. At the beginning of 1921 he published in *Le Monde Musical*, under the unassuming title 'An Essay on Passing-Notes,' an invaluable contribution to the study of that important topic.

Eked out with a few passages from works by other authors, that essay might provide a theoretical justification, if necessary, for every piece of apparent irregularity or recklessness discoverable in his music. But the more thought one devotes to the question of writing upon music, and especially of appraising music or justifying our appraisal of it, the more one realises how exceedingly futile is the labelling of harmonies, or of any other point in a composer's technique, so far as regards a critical estimate of his work. I dare say that from the disinterested point of view of the analyst, or of the reader content with an analysis, it is quite useful to be shown (as we were, more than twenty years ago, by Jean Marnold, the first of French critics to undertake the study of Debussy's music from the point of view of science) that Debussy's chords are uniformly founded upon the exploitation of upper partials. The discovery also supplied a retort capable of silencing—if anything could do it—the pundits who gravely asserted that Debussy ran counter to all principles, and to commonsense as well as to taste. But certainly nothing of the

kind would have any bearing upon the way in which Debussy's music, or any other, affects anybody's sensitiveness. And when similar theories began to crop up with regard to Scriabin's music, they proved unconvincing to those who found no beauty in that music: whereas those who admired it, we must hope, had not awaited the publication of the nomenclatures and diagrams in order to do so.

But what we should in any case retain from Koechlin's essay are the following passages on polytonality, and upon the necessary relationship between the 'vertical' conception of music and the 'horizontal':

In a new type of polyphonic writing, which seems to originate in Arnold Schönberg's works, the parts move freely within the compass of one key or of several simultaneously. The question of harmonic conception no longer arises (as it still does in Stravinsky's 'Petrouchka' or 'Sacre du Printemps'). So freely are the parts written, that at times the composer seems to ignore all questions of congruence between simultaneous sounds, all deference to the law which, for the sake of logic, prohibits consecutive octaves and similar inadequacies or temporary disparities. But in all likelihood any composer who resorts to similar devices, if he is a true musician, instinctively keeps the 'vertical' result in view. I resort to them occasionally: in my 'Heures Persanes' and my second String Quartet, instances of bi-tonal or polytonal counterpoint are to be found. The main difficulty occurs when one has to pass from that style of writing to the diatonic, consonant style, and consists in avoiding that plain octaves, thirds, and sixths should come to sound by contrast poor and thin. So that again the necessity to bear in mind the 'vertical' effect is obvious. Studying the works of Bizet, or Chabrier, or Saint-Saëns, or Fauré, or Debussy, or Ravel, one sees how necessary is the alliance of harmony and counterpoint, and how great is the error of the 'verticalists' and the 'horizontalists': the human ear listens both ways simultaneously—a fact of which everybody, in spite of high-falutin' theories, is perfectly aware.

The second Quartet being unpublished, and the sole excerpt from the 'Heures Persanes' available ('La Paix du Soir au Cimetière,' which appeared as a supplement to the *Revue Musicale* of August, 1921) affording none of the instances referred to, we need not at present go further into the question of polytonality as practised by Koechlin.

But even in the simple polyphony of the Sonatines we meet with remarkable instances of unconventionality. For instance, he will write consecutive fourths or fifths in pure *organum* style, relying upon the logic of part-movement and the pregnancy of the designs thus combined to make up for the temporary impoverishment of sonority:



(4th Sonatine.)

(5th Sonatine.)

Or he will write successions such as the following (from 'Chant de Pêcheurs'), in which, however,

spacing counteracts the blurr that might have resulted from the duplication at the distance of a second:



Needless to emphasize the difference between such fifths or seconds in polyphony, and pure colour effects such as those quoted in Exs. 5 and 6 above. Here notes are not combined as pigments on the painter's palette in order to produce some special tone-colour: each of the patterns associated remains distinct. What Kœchlin has done is to re-admit the long-banned fourths, &c., among the intervals available in contrapuntal writing.

However unusual the combinations to which he resorts, it is very seldom that they will not be found perfectly natural, and their results pleasing. Whether a line should be drawn at some of them is very much a matter of personal opinion. To me the following passage, in which the two forms of the whole-tone scale are superimposed in fourths, remains more strange than beautiful:



Among the few passages which actually convey to the eye, and perhaps also to the ear, an impression of polytonality, one of the simplest occurs in the final section of the third Sonatine where the bass ascends from the triad of C major to that of F major in semitones, whilst the treble proceeds from the G triad downwards. I quote a short extract from the passage:



But perhaps it is more accurate to say that we have here an obvious instance of the extension which the principle of passing-notes may receive without the tonal balance being actually upset.

In 'Le Chant du Chevrier,' one of Kœchlin's masterpieces, we have on the one hand a tune similar to those which are played by French goat-herds on their Pandean pipes (it was possible to hear such tunes even in the Paris streets, and still may be), and on the other a beautiful harmonic setting, altogether independent and forming a whole in itself. In the atmosphere created by the simple, deep-toned, long-vibrating chords, the tune naturally

falls into its place as if heard in its natural setting of echoing cliffs or wind-swept hills. The effect is indescribably suggestive, and the whole piece is of surpassing loveliness.

The following quotation will show that here polytonality is real, not only apparent:



This brief survey of Kœchlin's harmonic and polyphonic idiosyncrasies may end with one more quotation (from 'L'Astre Rouge,' second book of songs), showing that in the matter of purely harmonic effects he can be as simple as, and no less telling than, in pure melody:



(To be continued.)

## SOME ITALIAN COMPOSERS OF TO-DAY

By GUIDO M. GATTI

(Concluding Article)

### POSTLUDIUM

Having now reached the end of this series of rapid sketches of Italian musicians, it is proposed to conclude, as was forecasted in the introductory article, with a synthetic table of the Italian musicality of to-day. But first—in no particular order and still more briefly than was done in the case of the eight musicians who form the subjects of the articles—mention must be made of a few composers who cannot fairly be passed over. Even with this addition the review will still be incomplete, but it will furnish some characteristic traits and help to outline the complete picture: and in any case we shall appear less unjust to some composers who, even if they have no decided artistic personality, yet contribute in a greater or less degree to raise the tone of our modern musical life.

### RESPIGHI

Above all it would be a serious oversight not to mention Ottorino Respighi (born at Bologna,



July 6, 1879), a composer of European renown, who makes up for lack of individuality in his creations by marvellous technical knowledge, especially of orchestration, and by good taste and delicacy of feeling. Respighi is a prolific writer: among Italian composers he is perhaps the one who in twenty years of creative activity has the largest number of works to his credit. Of these may be mentioned, on the one hand, the exquisite vocal lyrics, several of which reach a very high artistic level, some being little masterpieces of intimacy and poetry; and on the other, the many symphonic pages, as, for example, 'Fontane di Roma,' 'Ballata delle Guomidi,' and 'Poema Gregoriano' for violin and orchestra. Respighi is above all a lyrical composer, and it is in this field that he chiefly distinguishes himself. When he wishes to dramatise his expression, as in the Sonata for violin or in the 'Sinfonia Drammatica,' he often lacks true emotion and his technique gets the upper hand, creating an obvious lack of equilibrium between the essence and the form. But even with these reservations the figure of Respighi is one which commands respect; he is a true *maestro*, and his teaching abilities are highly appreciated at Rome, where he is professor of composition at the Santa Cecilia Lycée.

#### ALALEONA

A teacher at the same institute is Domenico Alaleona (born at Montegiorgio Piceno, November 16, 1881). Alaleona is a solitary who tenaciously pursues some æsthetic ideas of his own, which, though they may be disputable, are still worthy of consideration. So far, he has not given us much: a few vocal lyrics, almost all inspired by poems of Pascoli, and 'Mirra,' an opera composed about ten years ago, but not performed until last spring, at Rome. One of the characteristics of this musician is his direct contact with our 19th century music (to which he alone perhaps of all the modern Italian musicians attributes great value), in so far as concerns his conception of vocal lyrics and opera. Reference is made, of course, in both cases to the general conception of the form and not to the language adopted by the musician, which is modern and often bold. Alaleona is also a valued writer on musical history and criticism. His essays on modern harmony, published in 1911, in the *Rivista Musicale Italiana*, are in many passages truly prophetic, and may perhaps be considered as the first attempts, at least in Italy, to systematise what at that time the advanced composers felt confusedly and practised instinctively.

#### GASCO

Alberto Gasco, too, lives at Rome (born at Naples, October 3, 1879); he is a composer, and is musical critic to the *Tribuna*. As a symphonic writer Gasco has many admirers. Prominent among his works are the poem 'Presso il Clitumno,' and 'Buffalmacco.' This composer possesses a keen sense of vision, which, joined to

his special fondness for figurative art, frequently leads to his translating into music the pictorial situations of great artists (as, for instance, in the quartet 'Venere dormente' inspired by one of Giorgione's pictures, or in 'Vergine Orsola' for violin, inspired by Carpaccio's celebrated Venetian canvases). A fine musician, he was among the first to make known the French school, with which he is connected, especially through the work of Vincent d'Indy.

#### LIUZZI

Travelling towards the north of Italy we meet at Florence the interesting figure of Fernando Liuzzi (born at Bologna, December, 1884), a composer who, after a silence, lengthy indeed but rich in maturation, has lately attracted public attention. His work, although of no great bulk, is, however, rich in poetry—e.g., the delicious Sonatina for violin and pianoforte and the three lyrics on some popular poems by Tommaseo. These two compositions, if they do not allow us fully to characterise the personality of the musician, yet inspire us with the greatest confidence in one who is still young and full of energy. The symphonic *Intermezzi* which he is now finishing for the tragedy 'Dafne e Cléo' of the late poet Morselli, arouses anticipatory interest.

#### PRATELLA

A singular figure of a man and artist we find at Lugo di Romagna in the person of F. Balilla Pratella (born there, February 1, 1880). He had a brief celebrity when he compiled the prospectus of the futurist music and joined Marinetti's company. But as he is anything but a futurist in the ordinary meaning of the word (among other things he has since shown himself to be a devotee of our old music), he soon withdrew from the group, and in great solitude (his chief pleasure being his property in the country and the company of peasants living on it) set about creating a music that should be instinctive expression, simple and emotional, springing from the soul of the people. His works are largely inspired by visions of his own countryside, and often contain local folk melodies. We may mention his symphonic poems, collected under the title 'Romagna,' and several vocal lyrics not without charm. But however his work may be judged, it is an undoubted fact that for the sincerity and warmth which often animates it, it is worthy of notice and merits separate mention.

#### PERRACHIO

At Turin is working silently, but faithfully and conscientiously, a musician who has published only a small number of compositions, among others nine 'Poemetti' for pianoforte—Luigi Perrachio (born at Turin, in 1883). But those who know his many works in manuscript have great faith in his strong temperament and frank sensibility, and believe that his recognition by a larger public is not far distant.

There are also two composers who live abroad—FRANCESCO SANTOLQUIDO (born at Naples, August 6, 1883) and PIERO COPPOLA (born at Milan, October 11, 1888).

Santoliquido, who lives in Tunis, although not possessing a notable individuality and still under the influence of a certain form of impressionism which probably has had its day, has yet given proof of poetic feeling, among other things, in some of his symphonic sketches inspired by the vision of the country where he lives and of which he is enamoured.

Coppola, who lives in London, is of a very different temperament. His music is all nerves, and always has a decisive rhythmic character. A very strong musician, he loves to translate musically certain grotesque and gruesome poses which he succeeds in making very impressive. His compositions of this kind are an undoubted success, from the vocal lyrics written on the bizarre sonnets of Rubino to the opera in one Act, 'Mikita,' which is awaiting its first performance and of which a pianoforte version has filled us with the highest hopes. The above must not be taken to imply that he is lacking in emotion or that he does not know how to express it; in refutation it is sufficient to mention the 'Poema Elegiaco,' which the London public will hear shortly (through the initiative of Eugène Goossens), and the two 'Poemetti dell' anima angosciata e dello spirito burlesco,' performed at Rome, conducted by Tullio Serafin, in 1914.

The young composers of opera have been omitted, as more rarely succeeding in avoiding the field worked by their predecessors. All the same, there are some among them who cannot be overlooked, e.g., RICCARDO ZANONAI, born in South Tyrol, May 28, 1883, who has not only written operas of considerable value, as 'Conchita' and 'Francesca da Rimini,' but also some good symphonic pages ('Primavera in Val di Sole'); and ANDRIANO LUALDI (born at Larino, March 22, 1887), who, after having proved his worth with a String Quartet and some vocal pages, is preparing to reveal himself more fully in the opera 'La figlia del re,' which will be performed at Turin during the coming Carnival.

#### PIZZETTI

The reader who is versed in modern European production will have noticed that one of Italy's best-known musicians—Ildebrando Pizzetti—is omitted.

To avoid misunderstanding, this silence must be explained. Ildebrando Pizzetti is doubtless the greatest musician in Italy to-day; that is, the one who has most fully attained his individuality, and who in his work expresses with the widest sense of equilibrium the deep feeling of his country and race, using the most adequate and modern means that can be imagined. This fine figure of an artist stands out clearly on the national horizon: and advances surely and steadily, full of study and love for his art. He needed a

larger frame than the brief space allowed for each sketch. Pizzetti will be dealt with fully so soon as occasion offers: that is, directly after the production of his latest opera, 'Dèbora e Jaèle,' which Toscanini will present at the Scala next spring. This opera, judging from those fragments which the composer has played on the pianoforte, will probably reveal in its dramatic vicissitudes nearly all the soul and feeling of the artist, and will therefore represent almost the apex of his art, clearly and repeatedly affirmed by the musician both in his keen critical writings and his fine compositions of recent years: e.g., 'Fedra,' the Sonata for violin, the five Lyrics, and the music for 'Pisanella.'

Many readers are doubtless familiar with some of the essential characteristics of contemporary Italian music: here and there in the course of these monographs a pause has been made to consider these, with special reference to the work in which they were most clearly revealed. The subject is important, and has one outstanding feature.

This is, that the greater and the better part of the music written in Italy to-day is, above all, melodic and lineal in character. This melody—which has nothing to do with that of the 18th century, when a beautiful or an ugly melodic line could exist, while now there are only expressive melodies and inexpressive melodies—never presents itself to us emaciated, austere, or dry (as, for instance, it may easily be found to be in the pages of the latest exponents in France of *linea*, the ultra-anti-impressionists), or as something so rigid that it can hardly bend without breaking, and that cannot adhere perfectly to a curved shape. Of Italian melody it may be affirmed that it has a plasticity very different from that arabesqued on a pianoforte lacking warm tones or depth and volume. It may be said to have three dimensions, and to create around itself, as it were, a halo that multiplies its expressive power and imparts to it an intrinsic life which alone can inspire that artistic emotion which is at the same time pleasure of the mind and enjoyment of the senses. The Italian melody is always an abandonment to a lyrical or dramatic impetus, and not the presentation of an idea springing from the brain. It may be that at times it is slightly provincial and rustic, but it is so vigorous and healthy that it immediately captures universal sympathy, even when it is transported to the concert-hall. Italian melody, in short, sings—even when it is instrumental—while in its spontaneity it preserves that measure and equilibrium which make us compare the pages of a Monteverde and a Bellini to Greek marbles. Italian melody is, then, plastic from a stylistic point of view, and vocal from the point of view of expression.

A second feature of Italian music has its origin in this melody, and consists in solidity of construction and a tendency to conclude the discourse with

a fine full stop; that is to say, it preserves the love of order. Although the modern Italian musicians were among the first to break down the barriers of scholastic form and to burst the bonds of the 'quadratura,' there is always in their compositions a sense of concreteness along with a logical spirit tracing round the page a line which, even if not apparent, is quite distinct: that is, that the composition, even if it may not present those points of resemblance and periodicities necessary for its classification in one or other of the formal categories, yet has a truly intimate unity—a unity not conferred upon it by almost mechanical externals.

Latent in every member of the Italian race, lying at the bottom of the spirit even of the most turbulent, is love of order (love of order and not of discipline imposed by others—the German type). A certain type of tight-rope dancing musician much in vogue lately, and introduced to Italy as the latest international fashion, has not found imitators here. All the capers and shrill laughter represented in compositions of one or two pages deficient in musical notes but abounding in literary precepts and boulevard wit, have rapidly fallen into oblivion under the indifference of the public and of native composers.

Passing on to what might be called the content of the work of art, along with the new tendencies we find in Italy a renewed religion of art—that is, the vision of art as something high and pure, and therefore not to be contaminated by realisations which are mean or grotesque or in any way wanting in human feeling.

In every composition of modern Italian musicians there is the endeavour, at least, to include therein the greatest quantity of human feeling, to embrace the vastest horizon, and to rise towards the highest contemplation of life. Hence a certain pleasure in handling the amplest musical forms—the sonata, the quartet, the music-drama—and in giving preference to the healthiest and weightiest poets and to arguments of universal comprehension: subjects from ancient Greece, from the Bible, from the great historical epochs, or else purely fanciful creations hovering in a lofty poetical atmosphere. It is, in short, a spirit of elevation which inspires the minds of the musicians; and it is a good symptom even if the intentions are not always sincerely and deeply matured and the realisation consequently is not adequate. It is a good symptom, inasmuch as it denotes at the same time that public opinion is tending towards more breathable air, that it desires to understand and appreciate art in its true meaning and in its highest mission.

The writer does not attempt to prophesy as to the future of Italian musical art; but basing an opinion (as would be logical) on the present, it would doubtless present itself in a very promising light. There exists a firm tendency towards greater artistic consistency; and to embrace in this unity the greatest variety of single characteristics, tastes, and sympathies. During the past few years—ten, or perhaps

less—have appeared works which, it may be said without fear of presumption, are well worthy of the respect of all who judge without prejudice—e.g., 'Fedra' and the Violin Sonata by Pizzetti, the Sette canzoni and 'Rispetti e strambotti' by Malipiero, 'Fontane di Roma' and 'Poema Gregoriano' by Respighi, 'Coplas' and the pianoforte pieces by Castelnuovo-Tedesco, the Sonatina by Luizzi, 'A Motte Alta' and the pieces for string quartet by Casella, 'Basi e bote' by Pick-Mangiagalli, 'Chiari di luna' by Tommassini, and 'Sakuntala' by Alfano. There is here quite enough to illustrate in the clearest possible manner the sincere musicality of a nation that wishes to be once again what it was in the centuries of its greatest artistic splendour.

There is enough, too, to cause reflection among those who, outside Italy, still believe (doubtless in good faith) that our art has stopped short at *verismo* and the young school of Mascagni (no longer young, alas!); and who think that 'Cavalleria' and 'Tosca'—to quote two examples of that school—still represent the mirage of young musicians in Italy.

#### THE 'OLD VIC.': AN APPEAL

Who doesn't know of the splendid work for music and the drama the 'Old Vic.' has done and is doing? To ask for a Shakespeare theatre or a National Opera House at present is like asking for the moon. While we are waiting for times when such schemes will be feasible, let us not forget that at the famous old theatre in the Waterloo Road we have a very near approach to both institutions under one roof. But that roof can cover it for only a little longer, and unless the appeal printed below meets with a speedy and generous response there will be no more 'Old Vic.' All who have seen for years past densely crowded audiences enjoying the best in drama and opera will agree that the collapse of the enterprise would be a big set-back to the cause of popular art. We hope that the following appeal, backed as it is by so powerful and representative a body, will be completely successful:

##### TO THE EDITOR OF THE *Musical Times*.

SIR,—The admirable work done at the Royal Victoria Hall, popularly known as the 'Old Vic.,' is now well known. By very strenuous effort Miss Baylis and her colleagues have succeeded in producing Shakespeare performances and opera continuously, on lines artistically right, at such low charges that every section of the public is able to see them. So warm has been the appreciation of these performances that it is certain that their cessation would be regarded as a disaster by the people generally, and not least by the 'Vic.'s' many friends in the Dominions over seas. It is to avoid this disaster that we now venture to appeal to you.

The 'Old Vic.' has reached a crisis in its career. Some time ago the London County Council warned the management that it would have to put its house structurally in order. The building is an old one, and compliance with the County Council's standard will mean heavy expense. The County Council has been very forbearing, as the 'Vic.' would be the first to acknowledge with lively gratitude. Now, however, the time has come when these alterations and extensions must be carried out. If this is not done the 'Vic.'s' licence may be in serious danger.

As it happens, the building is so placed that the 'Vic.' cannot extend except by disturbing its neighbour, the Morley College. Therefore the 'Vic.' must provide a new home for that institution. A suitable building in the near neighbourhood is available if funds can be raised to acquire it. To reinstate the Morley College and make the necessary alterations and extensions will cost about £30,000. Of this sum the 'Vic.' can lay its hands on about £10,000; for the remainder it must look to the interest and generosity of the public.

In asking help on an occasion of very great stress we feel we are justified in appealing not only to the regular friends of the 'Vic.' (who will certainly not fail it), but to all who are concerned for the humanities. The work of the 'Old Vic.' is moral and spiritual, no less than artistic, and there is abundant evidence of its actual influence for good.

Contributions of any amount will be thankfully received and can be sent to the Secretary of the 'Old Vic.' Appeal Fund, Royal Victoria Hall, Waterloo Road, S.E.1. Cheques should be made payable to Sir W. P. Herringham (Chairman of the Governors).—We are, Yours obediently,

H. H. ASQUITH.	L. C. F. CAVENTISH.
DUNSTON.	HERBERT FISHER.
JOHN W. GILBERT.	A. BONAR LAW.
W. MANCHESTER.	ARTHUR PINERO.
ETHEL SMYTH.	CYRIL SOUTHWARK.
J. H. THOMAS.	EVERARD G. THORNE.

## NEW LIGHT ON EARLY TUDOR COMPOSERS

By W. H. GRATTAN FLOOD

XXII.—NICHOLAS LUDFORD

Great as is the reputation of Robert Fayrfax, there is another early Tudor composer whose works may bear favourable comparison with his: this man is Nicholas Ludford. And yet it is only since the beginning of the present century that Ludford may be said to have been 'discovered.' His compositions are almost as numerous as those of Fayrfax, and hence we are in a position to estimate their value. Even Dr. Terry recently admitted that Ludford's works 'show him to be a much bigger man' than he had at first suspected; and—stronger proof still—the general verdict of musical critics, who have been given an opportunity of hearing seven of Ludford's Masses sung during the past few years at Westminster Cathedral, has confirmed the expert views of Messrs. Collins, Davey, Terry, and Walker. I was hoping that Mr. Orsmond Anderton, in his recent book on 'Early English Music' (1920), would throw some new light on the biography of this important composer, but, alas! he writes thus:

No information as to his life is available except that he was about contemporaneous with, possibly a little later than, Fayrfax. Several of his Masses are in use at Westminster Cathedral, including seven for three voices, one for each day in the week. Of these perhaps the finest is the 'Missa Sabbato.'

Mr. H. B. Collins writes in an almost similar strain in his excellent paper on 'Latin Church Music by Early English Composers,' Part 2, in the 'Proceedings of the Musical Association' (1916-17):

Another composer of about the same period as Fayrfax, or slightly later, was Nicholas Ludford, with regard to whom I have been able to ascertain no particulars whatever. His name does not appear in Grove, nor in the 'Dictionary of National Biography,' though he is mentioned at the end of Morley's 'Plaine and Easie Introduction' as one of the composers whose works the author had consulted.

Thus it may be briefly stated that hitherto the biographical data regarding Ludford was *nil*, save that he was more or less the contemporary of Fayrfax: that is to say, we may assume him to

have flourished in the years 1495-1521. A diligent search has revealed a few more facts regarding this early Tudor composer. It may be well to note, however, that he was not, as generally surmised, a member of the Chapel Royal. Doubtless a further investigation may bring to light more details, but meantime the following notes will be helpful, though the net result has not been as fruitful as could be desired.

Nicholas Ludford first appears in an account book of the Steward of Ashby Leger, in March, 1520, printed in the 'Calendar of Letters and Papers of Henry VIII.' (vol. iii). At one time I was inclined to believe that Ludford was a member of the Chapel Royal, and a friend told me that his name occurred in some accounts in the Public Record Office, in connection with the Dean of the King's Chapel, Dr. John Clark. An examination of the Calendar, however, revealed the fact that although the accounts of the Dean of the Chapel are given for March, 1520, Ludford's name does not appear in them, yet his name does occur in the succeeding entry recording the payment of £119 8s. by a number of persons in the Steward's Account of Ashby Leger (Northampton). Moreover, in the detailed account of the Chapel Royal at the Field of Cloth of Gold, in 1520, Ludford's name is not to be found.\* In 1520 he seems to have been a contemporary of John Kite, who had been sub-dean of the Chapel Royal, and was promoted to be Archbishop of Armagh. Consequently, he would then be about forty years of age, from which we may safely place his birth as c. 1480.

The next notice of Nicholas Ludford, who was married in 1535, is on July 3, 1538, when he was granted an exemption 'from serving on juries and from being made escheator, coroner, collector of taxes, constable, or other officer.' This notice is to be found in the 'Calendar of Letters,' &c., of Henry VIII., and it may be assumed that the exemption arose from Ludford's connection with the Court, and was probably due to some serious accident or illness, for it could scarcely be on the score of old age, as he was then on the sunny side of sixty.

Evidently Ludford died in 1541, or early in 1542, as on June 1, 1542, among the Life Grants in the King's Books (33 Henry VIII.), there is an entry of a Lease for twenty-one years to Elizabeth Ludford, widow, of certain lands and a water-mill in Birmingham Manor, Warwickshire. Through the courtesy of Mr. Collins, I am enabled to give the following list of Ludford's works, all as yet in MS.:

- Six Masses for solo and three-part chorus, each containing a Sequence (Brit. Mus., R. Appen., 45-47).
- Missa 'Benedicta,' for six voices (Lambeth and Caius).
- In the former MS. it is given anonymously.
- Missa 'Videte Miraculum,' for six voices (MS. at Caius College).
- Missa 'Christi Virgo,' for five voices (MSS. at Caius, Cambridge, and Peterhouse).
- Missa 'Inclina Domine,' for five voices (Peterhouse).
- Missa 'Lapidaverunt Stephanum,' for five voices (Lambeth—but anonymously—and Caius).
- Missa 'Regnum mundi,' for five voices (Peterhouse).
- Missa 'Le Roy'—only fragmentary (Brit. Mus. Add. 30,520).
- Magnificat, for six voices (Caius).
- Ave Maria Ancilla, for five voices (Peterhouse).
- Ave Cujus Conceptio, for five voices (Peterhouse).
- Domine Jesu Christi, for five voices (Peterhouse).
- Salve Regina (No. 1), medius only (Harley, 1700).
- Salve Regina (No. 2) (Harley and Peterhouse).

(N.B.—The Peterhouse MS. wants the Tenor.)

\* See an article on this subject in the *Musical Times* for June, 1920.



Mr. Collins has scored many of these Masses—written in 'black void' notation—and he gives the following estimate of the first of the six Masses for solo bass voice or unison chorus, alternating with a three-part choir. It is also worthy of note that the Canto Fermo, in plainchant, is in 'strictly measured music' like that of the chorus:

The counterpoint is at least as fluent and facile as that of Fayrfax, and is also of a rather more advanced character, the parts often entering one after another with points of imitation, showing a transition to a later style. The whole composition is lighter in character than Fayrfax's work, partly owing to the use of only three voices, and also owing to the fact that in most of the movements the 'greater prolation' is substituted for 'perfect time,' though the latter is used for the Sanctus and Agnus. The Mass is founded on the same melody as that used by Taverner in his Kyrie entitled 'Ley Roy.' The Credo is set complete without any omissions, and the Mass also includes a setting of a lengthy Sequence, 'Ave praelara Maris stella,' which occurs in the Sarum Gradual on the Octave of the Assumption. The Mass is altogether an interesting composition, which makes one desire to know more of the author's work.

## Music in the Foreign Press

WHY DEBUSSY WROTE 'PELLÉAS ET MÉLISANDE'

*Comœdia* (quoted in the *Nouvelle Revue Musicale*, October) publishes a note written by Debussy, and entitled 'Why I wrote "Pelléas"':

I had wanted long ago to write music for the stage. But the form which I intended to adopt was so unusual that after various attempts I almost gave up the notion. Previous research in the domain of pure music had led me to detest classical working-out, whose beauty is solely technical, and can interest only our Mandarins. I desired for music a freedom which belongs to that art more than to any other—music being founded not upon mere imitation of nature, but upon mysterious relations between nature and imagination. After several enthusiastic visits to Bayreuth, I began to entertain doubts as to the Wagnerian formula; or rather, to believe that it could be useful only to Wagner's genius. Wagner was a great collector of formulae; those formulae he mustered into one formula which is considered as personal for the sole reason that music is not well known. Without denying Wagner's genius, one may say that what he did was to set the seal on the music of his time. After him, it became necessary to seek other resources. Maeterlinck's 'Pelléas' struck me as wonderfully suited to my own purpose. The suggestiveness, the sensitiveness of the wording were things which would find their natural extension in music. Also I tried to obey a law of Beauty which writers of dramatic music often appear to overlook: I tried to make the characters sing like living beings, not in an arbitrary style made of threadbare conventionalities. Thence the allegation that I seriously aim at monotony. I do not pretend to have discovered everything; but with 'Pelléas' I have tried to open a path which will be followed by others whose discoveries will perhaps free dramatic music from her long durance.

### THE PARIS PUBLIC OF TO-DAY

In *Le Courrier Musical* (October) Louis Laloy writes:

Since 1914, and especially since 1918, the Paris public has undergone a great change, and a change for the worse. People seem no longer to know themselves, nor what they want. They have learnt little, and forgotten much. Before the war, the Paris public comprised a strong

proportion of *nouveaux riches* and of foreigners. It was to be feared that dramatic art was tottering to its fall, since one third of the public was unacquainted with the French language, and another third with the merest rudiments of grammar and history. A reaction has come, however. And now what remains of our intellectual *élite* shun the theatres that cater for the crowd, and assemble in smaller places to listen to plays worthy of their attention. But operas, lyric dramas, and ballets cannot be played on small stages, nor to small audiences. The people who applauded 'Pelléas et Mélisande' in 1902 were not more than three hundred. To-day 'Pelléas' is consecrated by success. But had it been produced for the first time before the public of 1919 or 1920, those three hundred would have sunk to two hundred. And instead of the people who scoffed at them, but whose good faith was amenable to persuasion, we should have had gloomy, unconcerned bores staring at the enthusiasts without so much as a smile. Before the war, the Paris public was suspicious, restive, irreverent, but also capable of enthusiasm. Very little of all that remains. Even of protesting against the most grotesque shows that public is incapable.

### A SOLOIST'S INCOME AT PARIS

In the same periodical (November) Louis Charles Battaille describes the prospects of the average interpreter of good standing, singer or instrumentalist:

No fee for playing or singing at a symphony concert, or any concert given by the existing musical associations; no fee at charity and gala entertainments; at private parties, no fee: of late, the fashion is to invite a composer to give a hearing of his works, and find his own interpreters. Should the artist give a concert, four times out of five the expenses, taxes, super-taxes, rights of various kinds, and so forth, will exceed the takings. The income derived from teaching is generally precarious, and at best unsatisfactory. In fact, the interpreter can hardly hope to make a living. We are in danger either of seeing their number decrease until it becomes insufficient, or of their organizing into a trade union—which will mean that financial questions will relegate questions of art to the background.

### ON TRANSCRIBING BACH'S CANTATAS

In the *Signale* (November 2) Hans Oppenheim criticises the pianoforte transcriptions of the instrumental parts of Bach's Cantatas in the Breitkopf edition:

They correspond with what Bach has written neither in actual fact nor in character. They are often difficult to play, at times impossible. The 'Neue Bachgesellschaft' might well direct its activities towards publishing an adequate edition of these masterpieces.

### ACOUSTICS AND MUSIC

The *Rivista Musicale Italiana* for October contains a long instalment of Jean Marnold's 'Nature et Evolution de l'Art Musical,' devoted to the study of sound. The writer is one of the very few experts in acoustics whose concern is not with the science *per se*, or as a means of prescribing to music a certain course, but with the data which it provides for the practical purposes of analysis and criticism. The present part of his contribution is instructive, clear, and thorough. Its continuation will no doubt contain valuable conclusions, which will be recorded here when the time comes.

### MONTEVERDI'S LOST 'ARIANNA'

In the *Revue Musicale* (November), Xavier de Courville analyses the poem by Rinuccini, which except for the preserved 'Lamento,' is all that remains



of the famous 'Arianna' performed in 1608 at Mantova. He expresses the hope that Monteverde's score may some day be found, as was (in 1888) that of the 'Incoronazione di Poppea.'

## NICOLAI OBUKHOF

The same issue contains an extensive article by Boris de Schloezer on this new-comer among Russian composers:

Obukhof's music can hardly be considered apart from his strong vein of religious mysticism. For him, music is not an end, but a means: yet all that he thinks and feels was revealed to him *sub specie musicæ*. He does not try to convey ideas through the medium of music, but seems to conceive everything as music. In his first works, played in 1917, when he was still a student at the Petrograd Academy of Music, no dynamism, no rhythm were at first perceptible. All seemed frozen and motionless, all consisted of massive, apparently unrelated chords. Later, after a further course of study at Paris, Obukhof published four songs, written as early as 1913. Those are not characteristic of his present style, which can best be described as founded on the employment of complex harmonic units. It is from this harmony that Obukhof derives his melodies, his rhythms, his polyphony, treating each note of the chromatic scale as a perfectly independent unit. His vocal parts are always in sharp contrast with the instrumental accompaniment. He frequently resorts to vocal *glissandi* which enable him to introduce, in his music, besides the twelve tempered notes of the chromatic scale, the infinity of the natural notes. He is at present composing a vast work called 'The Book of Life,' whose text he has written under the influence of the Fourth Gospel and the Book of Revelation.

## HUNGARIAN FOLK-MUSIC

In the same issue, Béla Bartók supplies, on the musical lore of his country, a wealth of accurate information which was particularly needed. Despite repeated warnings, many people continue to believe that gipsy music is Hungarian music (Liszt did a great deal to propagate the notion). Pending the time when the eight thousand genuine folk-tunes collected by Bartók, Kodály, and others will be published, nothing could be more welcome than a digest of the knowledge to be gathered from their study:

Hungarian folk-tunes are to be divided into three groups. The first comprises very old tunes, characterised by the use of the pentatonic scale (sometimes altered into a Doric, Æolian, or Phrygian), by their asymmetrical structure, and by the fact that they start on an accent (never with an up-beat); they include many examples of *parlando-rubato*. The second group reveals the influence of foreign systems (chiefly Western), and comprises examples of the more or less regular structure which with the third group becomes the rule. This third group consists of genuine folk-songs, modern in origin, and whose rhythm, always *tempo giusto*, is generally that of some dance.

## A DUTCH COMPOSER

In the same issue, Henry De Groot gives interesting particulars of Johan Wagenaar, born at Utrecht in 1862, whom he calls 'the Dutch César Franck':

Wagenaar is remarkable both as a composer and as an educator. He is also a conductor of great merit and untiring activity. He has written many organ works, orchestral and chamber music, humorous cantatas, and several operas. His musicianship is profound, and he is as great in his humorous as in his earnest vein.

## A BELGIAN COMPOSER

Side by side with the above article, another by André Cœuroy praises the output of the Belgian,

Désiré Pâque, in a way that will inspire the reader with an equally eager desire to know the works he refers to.

## UNKNOWN WORKS BY GREAT COMPOSERS

In the *Signale* (October 26) Prof. Hans Schorn gives an account of the first production (at Carlsruhe, a hundred and fifty-three years after its composition) of Mozart's comic-opera in three Acts, 'Die verstellte Einfalt.'

In the *Musikblätter des Anbruch* (October), Prof. Franz Moissl briefly describes a newly discovered Overture by Brückner, written about sixty years ago, as 'full of vitality and deserving frequent performance.'

In *Die Musikwelt* (November 1), Dr. Rudolf Stephan Hoffmann devotes an article to three early songs by Mahler, the manuscript of which is in the possession of Mahler's sister, Frau Justine Rosé.

## OLD GUITAR MUSIC

In the *Zeitschrift für Musikwissenschaft* (October), Adolf Kocizir describes and publishes four Fantasies for seven-stringed guitar, written by Melchior de Barberis in 1549. The first and third are quite attractive.

M.-D. CALVOCORESSI.

## GERVASE ELWES MEMORIAL

Sir Edward Elgar said: 'I loved the man—a great gentleman, a great artist, a great friend!' Sir Hugh Allen said: 'The perfect singer,' and Father Bernard Vaughan: 'A lay apostle.' Has another singer had tributes of this quality? Has, to the memory of another singer, such a scheme been dedicated as the Gervase Elwes Memorial, scheme launched at Æolian Hall on November 17? Most of the speakers dwelt on the dead singer (who lost his life nearly a year ago in a railway accident at Boston, U.S.A.) in tones both subdued and fervent. This became peculiarly impressive; not less so was the almost unbounded field of activity indicated for benefaction by the Memorial fund. Aid for needy students and musicians stricken in health is subsidiary to this principal aim:

To render assistance to any institutions, societies, or movements, large or small, in towns or in the country, which have for their object anything which will further the cause of Music.

This large outline was modified by the chairman of the executive committee, Mr. W. H. Leslie, who said that the smaller institutions and movements were primarily to be helped. The committee has rejected an easy form of memorial—tablet or stained-glass window—in favour of one involving much administrative toil, in a belief that the dead artist's memory will thus be the more truly honoured.

Mr. Plunket Greene stood up to rejoice that the memorial was not to be a scholarship or other aid to any intensive musical culture, maintaining that the moment's need was broadening the base, not sharpening the apex of musical appreciation. He called for a movement to bring the joys of symphony, sonata, and song to the factory-hand and the Wiltshire shepherd, like honeysuckle and clematis to the city child in Tennyson; for, as things are, the inept cinematograph (he held) which makes no call either on intelligence or imagination, is a fatal menace to good concerts.

Sir Hugh Allen made some definite suggestions—a book describing as nearly as may be Elwes' art, his

technique, and ideals; Elwes prizes at competition festivals for songs chosen, taught, and performed in the light of his example; and the subvention of the publication of certain choral works at present too costly for due dissemination (Vaughan Williams' 'Sea Symphony' was a named example).

On the administrative side, funds are to come from donations and from annual subscriptions, and the income only is to be distributed. Each donation of 10 guineas or annual subscription of 10s. 6d. gives right to one vote on the allocation of grants. The executive committee numbers sixteen members, four of whom will retire annually. Subscribers should address themselves to the hon. treasurer, Major J. Leslie, D.S.O., M.C., 5, Fenchurch Street, London, E.C. 3.

Sir Edward Elgar used a phrase of charming reticence in speaking of the early days of his friendship with Elwes: 'It began with his impersonation of the principal character in a poem to which I was allowed to add some illustrative music.' Sir Edward, while disclaiming oratorical gifts, had the art to leave us in no possible doubt over what poem it was in particular.

A letter was read from Mr. G. Bernard Shaw disapproving of the scheme and declining to contribute.

R. C.

## New Music

### PIANOFORTE

A second set of three Miniature Pastorals by Frank Bridge (Winthrop Rogers) is sure of a welcome from all who played the first three. They cover a good deal of the keyboard without making demands that cannot be met by the young player of fair technique and good musical feeling. The pieces have no titles, but a little sketch by M. Kemp-Welch tells the player what each piece is about—a method that beats titles hollow.

It is good to see our composers able to write for youngsters, or (the next best thing) able to write to or about youngsters. Herbert Howells' *Sarum Sketches* (Augener) are not too difficult for clever children, but on the whole they belong rather to the kind of music grown-ups should play to kiddies in order to show them that music is after all not a dry affair, but really good fun when you can get about the keyboard quickly and not spoil the funny chords by jibbing at them. Mr. Howells unbends with delightful results, and his *Sketches* will be enjoyed by lots of children old and young, as well as by the lucky small boy—nicknamed 'Ooce'—to whom they are dedicated.

John Ireland's 'The Darkened Valley' (Augener) is far less difficult than most of his pianoforte music. It carries a quotation from Blake, 'Walking along the darkened valley, with silent melancholy,' and the music, quiet and lyrical, well expresses the motto. Mr. Ireland should write more music of this modest degree of difficulty. This little piece is as characteristic as some of his big things that few players can tackle. Why not cater more often for the great crowd of people who are a bit short of technique, but well off in the far more important matters of taste and feeling?

Ernest Austin's 'An Indian Pipe Dance' (Elkin) is a quaint piece, in which a rhapsodic kind of tune is played over an unchanging bass of six notes. The implied harmony is a chord of F minor followed by a first inversion on D flat, and Mr. Austin shows a

lot of ingenuity in dodging the monotony that is always round the corner when a composer sets out to emulate the Chopin *Berceuse*.

An excellent number of the Chester Library is a set of Seven Selected Pieces by H. Pachulski. They vary considerably in degree of difficulty, but all alike call for imaginative playing and all are attractive. There is no disputing the Russians' knack of writing short pianoforte pieces.

Still, they haven't all got it. Here, for example, is a second Gavotte by W. Sapellnikov (Chester), which shows that he for one has little of the talent of his countrymen in this way. His main subject is trite, and the rest of the material, though somewhat better, really does very little with a good deal of fuss.

Victor Vreuls' *Caprice* and *Prélude Elégiaque*, published separately (Chester), are far more attractive. They are difficult in the sense of calling for players used to extended writing for the keyboard and skilful pedalling. The *Caprice* lives up to its title, and the *Prelude* is as impressive as an *Elegy* ought to be.

With this modern pianoforte idiom in one's mind, it is startling to take up a couple of sets of Schubert's *Dances*, with their left-hand part almost invariably consisting of a bass note followed by two chords—usually either tonic or dominant. Book I. contains Opp. 9, 18, and 33, and Book II. Opp. 50, 67, 91, and 127. They are edited by Liszt, and published by Augener.

Robert Elkin's 'Sarabande Pensive' (Elkin) shows him still sticking to his antique models. This essay, however, is much better than its predecessors, showing more originality in several respects. The occasional consecutives add a welcome modern touch of the right kind. Touches of the wrong kind, I venture to think, are the chromaticisms in bars 6, 9, and 10 of the last page. All three discords are out of the picture, though mild enough in themselves.

Had Sydney Rosenbloom been a Russian, he would have called his *Postlude* (Augener) a *Prelude*. It is just that kind of piece, in E flat minor, short (only a couple of pages) and emotional in the heart-on-your-sleeve way that most people like.

The same composer's 'Sous le Beau Ciel,' a *Serenade* (Augener), is a good specimen of light writing, which falls away slightly in its middle section, but still remains what Americans would call 'a worth-while' piece.

Montague F. Phillips' 'Sea Dreams,' 'Scherzetto,' 'Réverie,' and 'Impromptu' (Augener), are four attractive *salon* pieces which show throughout the facile hand of the successful song composer. They are fairly difficult.

From the same house comes the first of four books of duets, 'Celebrated Ballet Music of the 17th and 18th Centuries,' for sight-reading. They are well adapted for this useful purpose, but as they consist of delightful pieces by such composers as Lully, Rameau, Gluck, Gossec, Montéclair, &c., &c., most players having read them at sight will promptly add them to their repertoire of easy and moderately difficult duets.

Another easy and tuneful duet is 'In the Arbour,' one of Hofmann's well-known 'Rustic Pictures' ('Kirmess'). It has now been extracted from the suite and published separately (Novello). H.G.

### SONGS

One takes up a collection of Russian songs expecting to find familiar examples by Tchaikovsky or Moussorgsky making up the bulk. Volumes 1

and 2 of the 'Russian Song Books' (Chester) have the great merit of breaking a good deal of ground that will be fresh to the average English singer and audience. The volumes are for bass voice, and will be followed by others for tenor, soprano, and contralto. Each of these two sets contains six songs, mostly drawn from the repertory of Chaliapin. The composers represented are Arensky, Balakirev, Bleichman, Kalinnikov, Slonov, Sokolov, Tchaikovsky, Koeneman, Tcherepnin, and Korestchenko. Mrs. Newmarch and M. Jean-Aubry supply English and French versions. Brief biographical details are contributed by Mrs. Newmarch. What will no doubt prove to be a fine collection thus makes the best of starts.

The ugliness of Cyril Scott's 'The Huckster' (Elkin) is no doubt intentional, but even ugliness should sound natural; here it doesn't. Nor are the false accents pleasant, though here again there may be some deep intent at the back of things.

The same composer's 'Have ye seen him pass by?' (Elkin) is overloaded with far-fetched harmony. The opening phrase of the voice-part, a simple diatonic affair, is made to carry all sorts of harmonies, generally the sorts that seem to belong to some other work. Nobody denies the suggestive power of varied harmonies applied to the vocal melody, but there is a point beyond which it is dangerous to go. Mr. Scott passes it in the very first page, and stays there a long time—with fatiguing result.

That one may do this kind of thing successfully is shown in John Ireland's 'The Merry Month of May' (Winthrop Rogers). At the end of each verse the accompaniment makes a wild plunge away from the tonality of the voice-part, followed by as wild a plunge back again for the cadence. But the excursion is so brief, and is so clearly the climax of the verse, that the effect is exhilarating. The numerous rough dissonances are quite in keeping with the bucolic text (Dekker), and the song is a strikingly energetic piece of work.

In 'Love is a sickness full of woes' (Winthrop Rogers), Mr. Ireland is, on the whole, simpler, though he would not be J. I. if he did not make us wince occasionally at a first hearing. There is real expressiveness in this setting of old Samuel Daniel's plaint. By the by, one falls over a rather worrying misprint in bar 1 of page 2. The natural is placed before the D in the first chord, and it seems all right till one plays the next chord, when one sees it belongs to the C. The trouble is that the player wonders whether the D should not be naturalised too, though the rough flat is possible.

If one wants to see how bizarre a harmonic scheme can be made to sound natural, and of a piece with its voice-part, he can hardly do better than turn to Lord Berners' 'Trois Chansons' (Chester). Here we have the thing done with such ease and assurance that it comes off brilliantly. The songs strike me as being the best the composer has so far published, because they contain a few welcome cases of diatonic harmony, and also because they are not mere 'leg-pulling.' The poems are by Jean-Aubry, and are so delightful that it is a pity they seem to be impossible in any tongue but their original French. No. 3, 'La Fiancée du Timbalier,' should be a brilliant success, on account of both words and music.

Two more of Roger Quilter's arrangements of old English songs have been issued by Winthrop Rogers—'Barbara Allen' and 'The Jolly Miller.' If good

old songs ever need a new lease of life, such admirable arrangements as these should give it them.

C. W.

#### VIOLIN AND CHAMBER MUSIC

M. Gabriel Fauré's second Quintet has now been published (Durand, Paris). It is a work that will be welcomed amongst the more skilled amateurs and by performers generally. The public at large, I fancy, will be less eager to accept it for the reason that it gives greater pleasure to the performer than to the listener. It is most ably written, and violinists, violist, 'cellist, pianist, must needs delight in playing fluent and interesting music. Listeners, on the other hand, will view it from a different standpoint. Construction counts much more for the listener than for the performer, and the construction of the Quintet is not its strongest feature. M. Fauré, it is known, takes his stand half-way between the modernists and the conservatives. From this point of vantage he is undoubtedly in a position to avoid the errors of both. But there is also the possibility of his falling between two stools. His music, it is true, is free from whimsicalities and platitudes, but also lacks occasionally stimulus and ease. Self-criticism is one of the most valuable assets of the creative artist, but even self-criticism can be pushed to a point when it seriously hampers the imagination and the faculty for invention. The Quintet suggests a determination to eschew certain blemishes evident in other compositions of the kind—the duplication of the pianoforte part in the strings and the abuse of the obvious contrast between pianoforte on the one hand and the strings on the other. This aim must, of course, commend itself to all educated musicians. But to succeed completely one must also be alive to the dangers of the opposite extremes, and this is, perhaps, what M. Fauré did not quite realise. The impression given by the performance of the Quintet is that, admirable as the work is in many ways, it lacks the contrasts that could have been obtained by the judicious use of the opportunities the quintet gives for using the pianoforte as a foil, as an antagonist, instead of as a coadjutor. That is its weakness. Its strength lays in the careful balance of the parts, the aristocratic distinction of its themes, and the general high standard and skill of the writing.

In his Sonata for pianoforte and violin in G (Durand, Paris), M. Rhené-Baton makes no mystery of his sympathies. The type of his rhythmic design, of the melodic outlines, reveal him an ardent admirer of the Russian school. There is plenty of zest and energy in his writing—which does not necessarily imply authority and conviction. In fact, the Sonata suggests an interesting and skilfully-executed experiment rather than a mature achievement. But there is no doubting where the composer's allegiance has been given—a very few bars are enough to prove his bias for pungent rhythms and close, complex harmonies. He knows his own mind, and he gets what he wants, apparently, by industry, but without much strain. Whether the public is likely to want this kind of music to-morrow or a year hence need not now be discussed. M. Rhené-Baton is obviously certain that we must all turn to the East for light and guidance.

New short violin pieces are more plentiful than usual. The Welsh Airs and Dances arranged by Mr. Alfred Moffat (Augener) could supply excellent themes for compositions of greater weight and importance. In the present form they go to swell

the already considerable volume of pieces of moderate difficulty used as a relaxation after strenuous technical studies. The same applies to the five pieces (Prelude, Rigaudon, Gavotte, Aria, Minuet) of Mr. Adam Carse (Augener)—unpretentious, well-written music, more interesting from the educational than the artistic point of view. More ambitious, and a trifle over-elaborate, is the 'Lied' for violoncello and pianoforte of M. Marcel Labey (Durand), while M. Coppola's 'Poema Triste' for violin (Ricordi) and M. Milhaud's 'Le Printemps' (Durand) are excellent examples of music thoroughly modern in spirit and workmanship, yet free from the oddities and whimsicalities that so often make modernity difficult of digestion.

Prof. Auer's 'Violin Playing as I teach it,' which was reviewed in these columns a little while ago from the original American publication, has now been issued in slightly different form by Messrs. Duckworth. The English edition quite equals the American as regards type and binding, and will no doubt be warmly welcomed by the many violinists of this country. As a record of personal experience, as well as a compendium of excellent advice, the little volume is invaluable. F. B.

#### FOLK-SONGS, SHANTIES, AND NURSERY RHYMES

Of several collections received, brief notice must be included in this number, as such books are suitable for Christmas gifts. Here is a second series of 'Folk-Songs of English origin collected in the Appalachian Mountains,' by Cecil Sharp (Novello). The book contains seven ballads and seven songs, with brief notes. To students of folk-lore there is real romance in the fact of these old English ditties having been carried across the Atlantic so long ago and being still in use among a community that remains curiously primitive. The songs, however, have an appeal beyond that of mere survivals and variants. The best of them are delightful, and it need hardly be said that much of their effect is due to Mr. Sharp's accompaniments—diatonic and essentially simple as such things should be, and yet full of life and interest. To every one his fancy; here mine turns to 'Soldier, won't you marry me?' 'The Gipsy Laddie,' 'Jack he went a-sailing,' 'The Two Crows' (a quaint version of 'The Three Ravens'), and the deeply expressive 'Black is the Colour.' But the whole set will be enjoyed by all who like good tunes and rhythms.

When Mr. Sharp returned from the Appalachians he brought back something for the children as well, in the shape of a set of 'Nursery Songs' (Novello). Here they are, in a slim bound book, with large pages, and decorated with most delightful drawings in silhouette by Esther B. Mackinnon. There are eighteen songs; some are old and honoured friends, with slightly different text and tune, but most are new—at all events to the writer. The accompaniments are very simple, but not dull or tame. On the contrary there are touches that will please the youthful auditors, *e.g.*, the little bit of imitation in 'Who killed Cocky Robin?' This reviewer can recommend the Appalachian Nursery Songs to parents and guardians with confidence, having given them the most severe of tests. They have been tried on an exacting two-year old for some months, with great success.

'Old English Nursery Songs' (London: G. Harrap) is a volume containing thirty-seven familiar examples. The music has been arranged with due simplicity

by Horace Mansion, and Anne Anderson has contributed some excellent drawings, in both colour and line.

George H. Westbury's 'Twelve Nursery Rhymes and Little Songs' (Bayley & Ferguson) differs from the above collections in that the settings are new, and in some cases the words also are unfamiliar. The music is tuneful, and the songs as a whole will perhaps appeal to children who are just past the nursery rhyme stage. A good point is the use of Tonic Sol-fa for the voice-part, placed just below the Staff.

Shanties will soon be among the most popular of folk-songs, partly because they are such jolly tunes, and also because they appeal to us as survivals of romantic naval conditions that have gone for ever. Dr. R. R. Terry has long been known as a shanty enthusiast and expert, having grown up with the old ditties both here and in the West Indies. The field is one that so far has been but little explored, probably because so few musicians have come in contact with the genuine article. Dr. Terry is one of the few, and has started to give us the result of his experiences and investigations in 'The Shanty Book,' Part 1 of which has just been issued by Messrs. Curwen. Thirty are included in the set, with a pianoforte part of the right kind, and copious notes. Sir Walter Runciman, in the rôle of an old sailor, contributes a Foreword. Dr. Terry's long Introduction is so extremely interesting and well written, that most readers will be—as I was—a long while reaching the shanties themselves. There is no need to speak of these rattling songs, save to point out that their solo-and-chorus construction makes them just the thing for camps and such like free-and-easy comings-together. H. G.

#### CHURCH MUSIC

The latest additions to Mr. Royle Shore's valuable series of settings of Magnificat and Nunc Dimittis to Gregorian tones with verses in faux-bourdon by various old English composers (Novello) should prove of special interest to Church musicians. Robert Fayrfax, who died in 1521, was organist at the old Abbey of St. Alban's, and was accounted the greatest musician of his day. A recent revival of some of his music at St. Alban's Cathedral included his Magnificat in the first Mode, and it is from this Service that Mr. Royle Shore has adapted the faux-bourdon verses in his new setting, No. 4A of the series. The music is for S.A.T.B.B. with the addition, for the last part of the Gloria, of a descant for treble solo provided by the editor. For the Nunc Dimittis an unknown Edwardine composer has been drawn upon. In another setting (No. 7A) the musical material of the faux-bourdon verses is the same as in No. 4A, but the parts are here inverted. It is for S.A.T.T.B. For the Nunc Dimittis the editor has adapted music from a Latin Magnificat by William Mundy (*c.* 1591). This admirable series may be warmly recommended to the notice of choirmasters.

A batch of new carols issued by Novello should suit a variety of tastes. Three characteristic examples from the practised pen of Sir Frederick Bridge—'Green grows the Holly Tree,' 'The Coming of Christmas,' and 'The Carol of the Three Kings'—are settings of poems by Lady Lindsay. Dr. Alcock's 'O lovely voices of the sky'—a graceful example in pastorate style—is taken from his anthem 'Break forth into joy.' Another extract from a larger work is Thomas Adams' tuneful and straightforward



carol 'I sing the Birth was born to-night,' from the Cantata 'The Nativity.' Decidedly unconventional is 'This day,' a setting by Gerard Williams of some words from William Byrd's 'Psalms, Songs, and Sonnets,' 1611. In this short, spirited little work the composer gives us that blend of the old and the new which is a characteristic of much of the work of our modern writers.

H. A. Chambers' anthem for Christmas 'Arise, shine, for thy Light is come' (Novello), is effectively written in a straightforward style, and should prove useful to choirs of moderate attainments.

Two new plainsong issues deserve notice. These are Godfrey Scaets' arrangement of Merbecke and of the 'Messe Royale' by Henry Dumont (1610-84) (Paxton). In both cases faux-bourdon treatment is provided for the shorter portions of the Service. For the Creed and Gloria, which are in unison throughout, a simple accompaniment has been written, well designed to allow of the free flow of the vocal part.

G. G.

## The Musician's Bookshelf

BY 'FESTE'

With 'The Hymns and Hymn Melodies of the Organ Works,' Part 3 of 'Bach's Chorals,' Prof. Sanford Terry brings to an end a task that has occupied him some years. (Cambridge University Press, 30s.) For the information of those who wish to study this side of Bach's work, it should be mentioned that Part 1, published in 1915, dealt with the chorals used in the Passions and Oratorios, and Part 2 (1917) with those of the Cantatas. This new volume continues the thorough-going method of its predecessors. It gives the source of both hymns and melodies, the earliest published form of the tune, and an English version of the text of every hymn used by Bach in the organ works. Further, in the case of any authors and composers not dealt with in the earlier volumes, a mass of information, biographical and bibliographical, is provided. In his preface the author lays stress on the importance of a study of the chorals as a preliminary step towards a complete understanding of the Preludes based on them. These works are now being more and more played, not only as voluntaries, but as recital pieces, so Prof. Sanford Terry's book comes at a good moment. Ten years ago it would have found organists uninterested. In his comments on the æsthetic and programmatic side of the Choral Preludes, Prof. Terry agrees in the main with Schweitzer as to the pictorial details, though here and there (e.g., in his comments on the 'Puer Natus' Prelude) he goes farther and perhaps sees more in the music than Bach put there. Still, one dare not hastily reject any programme as far-fetched, knowing the length to which Bach went when the tone-painting fit was on him. It is a good thing that so few of these works fail to appeal to us on purely musical grounds. At first sight this might seem to imply that a knowledge of the character of the text is unnecessary. But in many cases we cannot be sure of the mood of the piece unless we know the mood of the text. Looked at in the light shed on them by the hymn, some movements which appear from their notation to be fast, turn out to be slow, and *vice versa*. Even where there appears to be a definite programme, however, the player need not be over-anxious to bring it out, though he will usually play the piece better if he is

aware of such a basis. One might almost say that a sound general principle is to study the pictorial details, and then forget them, remembering only the general character and mood of the music. Moreover, the player who wishes to give a detailed interpretation will frequently find himself in a quandary. For example, some commentators tell us that the pedal part in 'Herr Gott, nun schleuss den Himmel auf' represents a dying man knocking at the gate of Heaven; others, including Prof. Terry, that it 'depicts the faltering footsteps of the aged Simeon.' The student may adopt either or neither suggestion, but he cannot afford to be ignorant of the fact that the text of the hymn is a death-bed meditation.

As an instance of a tendency to discover tone-painting on very slender grounds, take Prof. Terry's comment on 'Ich ruf' zu dir, Herr Jesu Christ.' Bach writes a slightly elaborated version of the melody in the treble, accompanying it by a bass of repeated notes and an arpeggio middle part. Here are the opening bars:

EX. 1.



Prof. Terry says 'the pedal asserts a firm and confident rhythm which seems to express the

True faith from Thee, my God, I seek

of the fifth line, and may be compared with the steadfast procession of pedal crotchets in the "Credo in unum Deum" of the B minor Mass, which symbolises the unshakable solidarity of the Church's faith.'

But surely Bach wrote the pedal part thus for one or more of the following reasons: (a) The piece being a trio, the parts should be fairly equal in importance; the repeated notes give the bass a rhythmic interest, and by sharing some of the activity of the middle part prevent the arpeggios from becoming unduly prominent. (b) Bach may have been influenced (as he so often was) by the idiom of stringed instruments. This type of bass was almost a convention in slow movements for strings. (c) Most likely of all the real point lies in the emotional effect of the throb of the repeated notes. A similar device is met with in the early Prelude on 'Embarm' dich mein,' where both left hand and bass consist of slow quaver repetitions.

By the by, Prof. Terry says of the brilliant D major Prelude on 'Valet will ich dir geben,' that 'the movement has the rhythm of a funeral march.' But surely the only rhythm that reaches the ear is that of the semiquaver sextolets in the manual parts. The *cantus* in the pedal becomes merely a bass of long notes.



An interesting point made on page 324, and one probably new to most of us, is that the prelude Bach finished on his death-bed ('Wenn wir in höchsten' or 'Vor deinen Thron') is based on the Orgelbüchlein prelude dealing with the same tune (Novello Edition, Book XV., p. 115). A comparison shows that when composing the later version Bach perhaps unconsciously fell back on his youthful essay so far as the treatment of the choral phrases was concerned. The harmonic basis is almost exactly the same, and the use of the little four-note figure drawn from the opening of the tune is common to both preludes. As an interesting detail note that whereas in the early piece Bach writes the bass in bars 3 and 4 thus:



it appears in the later version as:



making the little figure more insistent. It should be added that the connection between these two preludes is easily overlooked, because in the early one we have the choral melody very highly ornamented and without interludes, whereas in the late version the melody is plain and its phrases are separated by long and astonishingly skilful interludes. How Bach contrives to incorporate so much of the early prelude into the late, double the length of the piece by adding interludes and prolonging the final note of each choral phrase, and yet leave a result so beautifully balanced and finished, is well worth the student's attention. A quiet half hour's examination of the two pieces bar by bar will be time well spent.

Hereabouts an impatient reader may exclaim, 'Is this man reviewing a book or writing one?' Sorry! The fascination of the subject must be my excuse. Those who have lived with the Choral Preludes for years will bear me out when I say it is easy to begin to talk about them, even easier to go on, but very hard to stop. Let me avoid further temptation by winding up my review of Prof. Terry's book in as few words as possible. An Introduction of eighty pages gives an account of each of the various collections of Preludes, the greater part of this section being devoted to the 'Orgelbüchlein.' This is natural, because being an unfinished work, there is so much room for conjecture as to Bach's intentions. Prof. Terry appears to be the first to have solved the riddle as nearly as it is ever likely to be solved. The references in the text are to the Novello edition, but for the convenience of readers three other editions are collated in the Introduction. Here, in three hundred and fifty pages, is apparently all that is known or can be known on the subject, arranged in the most handy way and set forth with an attention to detail that is rare in these hurried days. A big and difficult task worthily carried out.

A few months ago it was my painful duty to come down rather heavily on Mr. J. F. Porte's book on 'Sir Edward Elgar.' Here is another book from him—'Sir Charles Stanford.' (Kegan Paul, 7s. 6d.) I wish I could say this shows a marked improvement, but the truth must be told—it doesn't. True, there are fewer examples of eccentric English, and the addition of the publisher's name under each work is a useful feature that the former book lacked. As a

work of reference, then, Mr. Porte's volume is handy, giving as it does particulars of Stanford's output up to Op. 177. As a critical study, however, it fails badly. Anyone who has tried to write analytical notes for even a few works knows how difficult it is to avoid staleness in such comments. The most hardened programme annotator would shy at the task of writing paragraphs on nearly two hundred compositions. He would not mind taking them piecemeal, spread over a few season's concert-programmes, but to write them at one fell swoop for publication in a book! . . . Mr. Porte is young and daring, and ventures lightly on such a job. The results are often trite. We get tired of expressions such as 'The second movement is very charming and nicely scored'; 'Presto 3-4 time moves very swiftly, although the theme is prominent and boldly outlined'; 'Variation 1 is rather brilliant in the solo part'; 'This variation is larger, and has a certain jerkiness'; 'The final one is rather stirring and brilliant.'

Mr. Porte scatters his 'rathers' and 'somewhats' far too freely, with the result that they sometimes over-qualify a statement. For example, what is the former word doing here: 'The note of exaltation that runs through the music is rather effective—even striking in character?' This is said of the 150th Psalm, a text which of course calls for a continuous note of exaltation. Again, of the splendid 'Last Post': 'It is written in an inspired and somewhat stirring vein throughout.' Later Mr. Porte tells us it was 'undoubtedly composed during a period of burning inspiration.' No wonder it is 'somewhat stirring!' There is some unnecessary information occasionally, e.g., 'Sullivan, the famous comic-opera composer'; 'Joseph Bennett, a once well-known musical journalist'; 'First performed at Berlin, Germany,' &c. Mr. Porte is evidently an enthusiast, and has taken lots of trouble in gathering his material. I hope he will go on being enthusiastic, even after being told that the writing of a critical study of this kind is work not for a novice, but for one who has had longish training and experience in both music and literature.

Our Church music has suffered badly from the efforts of all sorts of people who knew little about composition and even less about the liturgical and other practical considerations involved. Some kind of direction has long been overdue, so Mr. Martin Shaw's little book, 'The Principles of English Church Music Composition' (*Musical Opinion* Office, 2s.), will be welcomed by all save those who seem to think that the test of Church music is its ability to soothe or titillate the ears of the faithful. There is even something to be said for the opposite view that good Church music, like a good sermon, ought to make its hearers uncomfortable. Nobody pretends that the preacher's job is the serving out of spiritual dope; nor is it the choir's. Mr. Shaw is out for the strong and (generally speaking) the simple. Consecutive fifths and false relations, as he shows by examples, are more to be desired than liberal allowances of diminished sevenths and augmented sixths. Perhaps he is a trifle hard on some of the Victorian composers in regard to these points. Stainer and other theorists 'did not mention that false relations are a characteristic English progression,' for the good reason that the great mass of English music in which such progressions are frequent was buried in libraries and museums, in separate voice parts, awaiting the resurrection that has only recently taken place. And our Church

music composers over-used diminished sevenths for the same reason that their contemporaries over-used them: it was a convention of the period. Still, you may use your convention, as you may wear your rue—with a difference, as is well shown in the examples quoted by Mr. Shaw. The diminished seventh, for instance, is one thing when used by Bach as the climax of a phrase, led up to and left as is proper to such points. Over-used it becomes merely wishy-washy, as in the awful quotation on page 11, wherein, of the eight chords making up one phrase of a well-known hymn tune, no fewer than five are diminished sevenths! To all but a very few readers the weakness of such writing is so obvious that Mr. Shaw might well have been content to let it speak for itself. There is no better way of demonstrating the futility of bad music than by pillorying characteristic passages. Mr. Shaw, however, thinks that the pillory is not sufficient. Having got the victims duly exposed, he likes to throw verbal missiles at them, 'over-ripe banana,' 'a whine,' 'the final thing in grovel,' &c. Readers who are not persuaded by the examples themselves will not be won over by epithets. They are more likely to harden their hearts against reform.

One of the strongest points about this book is its completeness as a guide to books on the subject, as well as to typical works which should be studied by all who wish to be in touch with the movement that is undoubtedly taking place in Church music. We may differ from Mr. Shaw in some matters of detail, but there can be no denying that the principles he lays down are those on which an increasing number of Church musicians and composers, as well as choirmasters, are beginning to work. His book is therefore of great value as a first essay in the direction of clearing the ground and defining the position of those who are trying to bring the standard of taste and fitness in Church music up to the level of that of the schools and competition festivals. The need for such a crusade cannot better be shown than by the plain statement of a familiar fact—that thousands of children sing and hear good music in the elementary schools during the week, and infinitely poorer music in church on Sunday. What is good enough for the Church is not good enough for the London County Council—a terrible come-down from the days when the Church was a home of the finest in art!

Though written primarily for schools, Mr. Percy Scholes' 'Learning to listen by means of the Gramophone' (The Gramophone Company, 3s.) will be very useful to the already large number of teachers and other musicians who have come to regard the gramophone as a valuable part of their plant. Mr. Scholes divides his work into fifteen subjects, beginning with Folk-Music, and passing via the Elizabethan English composers, and Purcell, Handel, Bach, to the moderns, ending with Elgar. Each section contains brief historical and biographical notes, followed by a discussion of a few works of which records are available. The reader is also put on the track of other material that may be helpful, such as of full scores, books, and records. The text, admirably lucid, and not over-dosed with technical terms, is helped out by plenty of music-type illustrations. Not often do we find Mr. Scholes tripping over a matter of fact, but surely he is wrong in leading the reader to think that Bach wrote his Air on the G string. 'Leaving the higher, brighter strings of the instrument unused, the com-

poser draws full, rich expressive tone from the lowest string alone,' says P. A. S. Substitute 'arranger' for 'composer' and the passage will stand. The lovely tune *was* written for those 'higher, brighter strings' of the first fiddles, accompanied by the rest of the string band, as, of course, is well known to Mr. Scholes and thousands of others who have heard the third Orchestral Suite. This excellent book has a kind of official blessing in the shape of an Introduction by Dr. John Adams, Professor of Education in the University of London. It is good to see that educational authorities as a whole are awake to the value of the gramophone. With all its obvious imperfections, it promises to be the most potent factor in the propagation of music. That it will propagate floods of rubbish goes without saying. It is up to people like ourselves to see that good music gets at least an equal chance.

#### ADMIRABLE CRICHTONS: NEW STYLE

There is an advertisement in *The Times* of Monday, November 7, 1921, which deserves to be rescued from oblivion, for it is a human document of value.

A 'Star Lady theatrical artiste'—a phrase worth noting—asks for the services of 'a maid-companion, who is a good dressmaker and can play the pianoforte,' and all for £78 a year.

What a combination of qualities and accomplishments. We are not told how much about the pianoforte the paragon is expected to know. Will it suffice if she can struggle through the accompaniment to a 'best seller,' or will she be expected to play Scriabin and Liszt, or to sit down at a moment's notice and soothe the Lady Star Artiste's overwrought nerves with a dose of the classics?

Sir Hugh Allen, Sir Alexander Mackenzie, and Mr. Landon Ronald should take notice, and fill up the gap in the curriculum of the school they respectively direct. Clearly, classes for dressmaking should be started in Prince Consort Road, and a course of deportment for maid-companions in Marylebone Road.

Of course there have been and are distinguished artists who have made their own dresses, but one may doubt whether they learnt the art from their teachers of music.

In these days of unemployment of musicians the idea might be extended indefinitely. We may expect demands for chauffeurs who can take the 'cello part in a quartet; for a gardener in a vicar's family who will take a Sunday service and train a choir; or a butler with a good tone on the bassoon. If the system developed there would, no doubt, be some delicate questions to be settled with the Amalgamated Society of Engineers or the Union of Cooks and Hotel Waiters, but the ingenuity of our leading composers and labour leaders can be trusted to find a solution.

Seriously, it is a tragedy, for it shows what a lady, presumably with some knowledge of the world (would she otherwise be a 'star?') expects from a musician; but after all, was not Haydn once made to hold an archbishop's jug of shaving water? As I write far from reference books I may be wrong; but 'some sort of menial service' was exacted.

That we should be in danger of returning to such a state of affairs after two centuries of progress is not a pleasing reflection. Most of us would prefer to be in the service of a princely patron than to be at the beck and call of a 'Star Lady theatrical artiste.'

A. K.

## London Concerts

### MR. GOOSSENS' CONCERTS

The first two of Mr. Eugène Goossens' series of concerts took place at Queen's Hall on October 27 and November 9. The audience was not large on the first occasion, and was decidedly small on the second. Regrettable as this may be so far as the organizers are concerned, it is even more so from the public point of view. The standard of orchestral performance in London is at present a good deal below what it ought to be, and nothing would do more to cure the public of its complacent uncritical attitude than attendance at concerts such as these, where could be heard, not only an exceptionally fine orchestra, but fine playing as well. On October 27 a brilliant success was scored at the beginning of the concert by Elgar's orchestral version of Bach's C minor Organ Fugue, played for the first time, and encored. Not often is the first performance of an orchestral work so speedily followed by a second. Bax's 'The Garden of Fand' (a work full of beauty, but over-long), Honegger's 'Pastorale d'Été,' Holst's 'Beni Mora,' and Brahms' first Symphony made up a programme of exceptional interest.

On November 9 we had an unexpected and jolly revival in Rossini's Overture to 'The Siege of Corinth,' followed by an overdose of modernity in Arthur Bliss' 'Mélée Fantastique,' J. R. Heath's symphonic poem 'The Builders of Joy,' Delius' 'On hearing the first Cuckoo in Spring,' Ravel's 'Alborada del Gracioso,' Schönberg's Five Orchestral Pieces, and Strauss' 'Thus spake Zarathustra.' Ravel's work is an orchestral version of an early pianoforte piece of the composer's. So far as brilliance of colour and rhythm were concerned, it made the rest of the programme seem tame. 'The Builders of Joy' has some good stuff in it, but suffers from over-length and over-emphasis. The Schönberg pieces gave a poor result for a terrible lot of trouble, and 'Thus spake Zarathustra' sounds far less like a masterpiece than it did ten years ago. It came last in the programme, and sent us away convinced of what we had felt on and off during the evening—that the honours were with the conductor and players rather than with the composers.

H. G.

### LONDON SYMPHONY ORCHESTRA

The opening concert of the series of ten announced by the London Symphony Orchestra took place on October 24. A new work by Szymanoffsky, 'Song of the Night,' was played, but despite some tremendous moments, made no great impression as a whole. Mr. Sammons gave a beautiful performance of Elgar's Violin Concerto, and 'The Mastersingers' Overture and Brahms' D major Symphony completed the programme. On November 7, Mr. Coates led off with the Bach-Elgar Fugue—again enthusiastically received—and followed it up with a good performance of 'Ein Heldenleben.' We had a feeling that much in this work that formerly seemed so thrilling had become rather tame, and the suspicion was made a certainty by Holst's 'The Planets' Suite, which followed. 'Mars' made the once-horrific 'Battle scene' of Strauss seem a mere tea-fight. But how little do thrills depend on noise, after all! The end of the Suite, with the female-voice choir singing behind the scenes, and becoming more and more remote till one hardly knows when

they leave off, was the most impressive moment of the concert. 'The Planets,' its composer, and Mr. Coates received a well-earned ovation. H. G.

### MR. SAMMONS' CONCERT

Mr. Albert Sammons has now been accepted for some years as the foremost British violinist of the day. That title has not been easily won. Violin playing in England is now a different thing from what it was twenty or thirty years ago. Mr. Arthur Catterall and Mr. Beckwith can each boast in different ways rare and great merits unsurpassed by Mr. Sammons himself. Where he does surpass them is in the extraordinary brilliance of his technique which, combined with sincere and intelligent interpretation, makes his performances irresistible. Mr. Catterall is a more intellectual player and Mr. Beckwith more of a stylist, but Mr. Sammons' dashing temperament dazzles an audience as nothing else can. His readings of the Elgar and Brahms Concertos gave unmistakable proof of this magnetism of his art. It was individuality and character that kept the audience spell-bound, as well as the sheer beauty and finish of his playing. In the Brahms Concerto he concluded the first movement with a cadenza of his own, which if not worse, is also not better than the majority of cadenzas written by modern virtuosos. Most of them, alas! ignore the golden maxim that cadenzas, like wit, ought to be brief and strictly to the point. F. B.

### THE ROYAL PHILHARMONIC SOCIETY

This very-much-alive old Society began its hundred and tenth season on November 3 with a crowded audience. The 'Enigma' variations opened the ball brilliantly, and if we were somewhat dashed by the second number—Brahms' D minor Concerto—the blame must be shared between M. Cortôt (who was a good deal below his usual form) the orchestra (which was ditto, no doubt catching the complaint from the soloist) and the composer, for the Concerto is surely the least ingratiating in the repertoire. The second half of the concert revived everybody with Ravel's 'Ma Mère L'Oye' suite and 'Petrushka.'

On November 17 a smaller audience heard a far less enjoyable programme. Rimsky-Korsakov's 'Cortège des Noces' is little more than a glorified fanfare, Holbrook's 'Ulalume' is splendidly scored, but fails to grip us—just as this side of Poe's writing fails to grip us now, and for pretty much the same reason. Delius' 'On hearing the first Cuckoo in Spring' was too heavily treated. The cuckoo might have been an ostrich. Arnold Bax's Viola Concerto, played by Tertis, had a first hearing. It contains some exquisite music, especially in the slow section, but it has a fatal defect—the solo instrument is lost in the orchestral background. It is the old problem of the 'cello concerto, only more so. The performance, so far as the orchestra was concerned, seemed far from good. We ought to hear the Concerto again, with a balance which would give the unrivalled art of Mr. Tertis fair play. The concert closed with Brahms' third Symphony, unusually grateful after so much that was unsatisfactory.

H. G.

### CHORAL

The Royal Choral Society, like many other societies, opened its season with 'Elijah.' The performance was given at the Royal Albert Hall on October 29, under Sir Frederick Bridge, with Madame Agnes Nicholls, Madame Kirkby Lunn, Mr. Ben

Davies, and Mr. Herbert Brown. Among other choral happenings the performance of 'The Redemption' by the People's Palace Choral and Orchestral Society, under Mr. Frank Idle, on November 12, deserves mention as an example of the growing musical activity of which the People's Palace is the centre. W. McN.

## SYMPHONY CONCERTS

Queen's Hall Symphony Concerts are running a popular course under Sir Henry Wood's direction. On October 22 the Symphony was the 'Eroica,' Dr. Ethel Smyth conducted two excerpts from her 'Boatswain's Mate,' and Moiseiwitsch played Tchernin's C sharp minor Concerto. Some of Wagner's Fire Music and Stravinsky's 'Fireworks' signaled Guy Fawkes' Day, when the Symphony was Tchaikovsky's fifth, and Lamond played the Beethoven G major Concerto.

Mr. Adrian C. Boulton's Sunday afternoon concerts with the British Symphony Orchestra go from success to success, and the design of the programmes has been fully justified. On October 30 the works chosen were the 'Hebrides' Overture, Beethoven's fifth Symphony, the 'Good-humoured Ladies' Suite, and Armstrong Gibbs' Ballet music, 'The Betrothal.' Mr. Frederick Holding gave Elgar's Violin Concerto on November 13, the Overture was 'Egmont,' and the Symphony Mozart's in E flat. W. McN.

## CHAMBER CONCERTS

There has been great activity in chamber music. New works have come to light, but none have stood it well. Pizzetti's Quartet, played by the Catterall Quartet for the London Chamber Concert Society, was a disappointment. It sounded like an early work. Other composers, from Bach and Beethoven downwards, have suffered in the same way. A reputation built on first-rate work brings out the second-rate. M. Fauré's Pianoforte Quintet, played by M. Cortot and the Allied Quartet for the Classical Concert Society, caused no pulses to quicken.

British works have had plenty of attention, and one notes with pleasure the following performances: Frank Bridge's Phantasy Trio in C minor by Miss Rhoda Backhouse, Mr. Felix Salmond, and Mr. Harold Craxton; Goossens' Phantasy Quartet by the Philharmonic Players; York Bowen's Quartet in G, Op. 46, by the Spencer Dyke Quartet; a work by Mr. Alfred Wall by the new Beatrice Hewitt Pianoforte Quartet; a Septet for strings and wind by Mr. J. R. Heath, given for the first time at a concert of the Guild of Singers and Players.

The Chamber Music Players were again supreme in familiar works at Wigmore Hall on November 8; so also was the Flonzaley Quartet at Wigmore Hall on October 21. Nothing that has happened since has effaced the impression of their Haydn playing. The MS. Quartet by M. Enesco which followed it may be forgotten without reluctance.

We must not omit to mention the Harmonic Trio, of three ladies, who played with much spirit at Wigmore Hall on November 12. W. McN.

## MR. JOHN COATES

If the recitals of Mr. John Coates at Chelsea Town Hall become an institution they should have a healthy effect upon our singing fashions. So much is right about them that is wrong elsewhere. First, the blessed word 'decentralization.' Half of the recitals given in the West End should be held in decent suburban obscurity. Now that the best

people are beginning to look miles from Oxford Circus for their concert-halls, perhaps the worst will follow suit, saving in pocket without damage to their pride. Secondly, Mr. Coates' programmes are worth a journey. He seldom makes a bad choice. One may be fairly sure that a song is included, not because it is English, or of a period, or still in MS., but because it is good. The labels 'Ante-Purcell,' 'Purcell to Parry,' and 'Modern,' are Mr. Coates' way of grouping the songs he approves of, and not an easy way of getting a list together. Thirdly, Mr. Coates sings the words of his songs. This is important, because most singers seem to think it unnecessary, or rather don't think about it at all. Few of them seem to realise that unless a singer's words are heard, he or she might just as well not sing at all. These are the three chief distinctions of Mr. Coates' Chelsea recitals. Of course his singing, as everybody knows, is all music and expression, but in these matters nearly all singers do their best. The recitals covered by this month's chronicle are those of October 18, with twenty modern British songs by twenty composers, and November 9, when the programme illustrated English songs before Purcell. The accompanist was as usual Mr. Berkeley Mason. W. McN.

## OTHER SINGERS

Miss Doris Manuelli has lately taken her place among lyrical singers of distinction. Her voice (a rich contralto) has a strange trick of completely changing its quality in the middle of a song, or even of a phrase, without due reason; but it does good service nevertheless, and Miss Manuelli extracts from it every variety of expression. Her singing is real interpretation, and it has that rare and necessary virtue of clear words. At Æolian Hall, on October 25, her programme was modern and British; on November 1 she sang German classics.

Mr. Philip Wilson gave excellent British programmes at Wigmore Hall on October 31 and November 14. His music—old and new—was very well chosen, and he sang with refinement and ability. One is grateful to a new-comer who knows so well how to offer his credentials.

In the multitude of vocalists one can also distinguish Madame Anne Thursfield, with her gift of expression; Miss Dorothy Moulton; and from other lands, Tilly Koenen, Marcia von Dresser, and Rosing. W. McN.

## VIOLIN AND VIOLONCELLO

M. Thibaud, whose name conveys little to the general public, is one of the world's best violinists, and therefore takes first place in the recital record. He appeared at Wigmore Hall on October 29, and played Vivaldi, Bach, and Chausson with a sense of style and a technique that could hardly be bettered. He gave a second recital on November 1. M. Isaac Losovsky, at Æolian Hall, on October 26, was responsible for a new Sonata by Mr. F. J. Morgan.

Arnold Bax's E major Sonata was played by Miss Bessie Rawlins and the composer on November 2, and Sonatas of Debussy, Pizzetti, and Ireland, by Mr. Spencer Dyke and Mr. Harold Craxton on November 7.

For violoncello music we have been indebted to Mr. Ivor James, who played Hurlstone's D major Sonata with Mr. Harold Samuel on November 3; and M. Maurice Dambois, a proficient player and the writer of a shapely Concerto. W. McN.



## PIANISTS

Rosenthal leads the way in pianoforte recitals, having announced seven of them, with historical programmes. Also, he is a big pianist, big enough to adapt music to his own ends, while lesser people strive to adapt their ends—finger-ends—to the music. If he declaims Schumann (Wigmore Hall, November 5), or rides rough-shod over Chopin (November 12), he does it in the grand manner. He cannot always descend to taking pains over trifles. When he does, however, he serves them up deliciously. Perhaps he came nearest to normal and human standards in his Weber-Schubert programme (October 29). His stirring interpretations were just what every pianist would like to put into the same music.

Hofmann, at Queen's Hall, on October 25, was very different. The more of himself he puts into a performance the better one understands the music. Even so slight a thing as the Beethoven G major Rondo became an experience that remains in the memory among the fleeting impressions of 'busy concert-going.

We have also had Pouishnov and Cortôt again—the former a little below his best, and the latter unique in Debussy's first book of Preludes; Mark Hambourg; and several recitals from Mr. Herbert Fryer. A Concerto in E minor by M. Dohnányi was introduced to England by Miss Olga Carmine at Queen's Hall on November 2, Sir Henry Wood conducting the Queen's Hall Orchestra. Miss Marguerite Tilly showed herself a true exponent of Bach at Wigmore Hall on November 4. Miss Katherine Goodson at Queen's Hall, on November 14, played Arthur Hinton's D minor Concerto with the London Symphony Orchestra under Mr. Albert Coates.

W. MCN.

## Opera in London

BY FRANCIS E. BARRETT

THE CARL ROSA SEASON: GILBERT AND SULLIVAN  
WORKS

All that there has been of opera in London during the past month has been in English, a fact from which one might draw many conclusions were there many to draw. There are some, but they do not give us any very new matter on which to ruminate. The main point established is that the amusement-seeker is evidently ready to include opera in his possible sources of pleasure, and that he has a decided liking for the examples of Gilbert and Sullivan so long denied him. For the more serious blend provided by the Carl Rosa Company at the Royal Opera, Covent Garden, he has shown all possible regard, and those to whom prices are no consideration have thronged the theatre night after night. Consequently the Company's season may well be deemed successful. I think, too, that those who subscribed for the more expensive seats have been well satisfied; and where this has not been the case, they have certainly been surprised.

Few people seem to take cognizance of the true facts with regard to the performances of opera in English. As a matter of actuality, it is a most remarkable achievement on the part of our British singers. Many a time I have marvelled at what the Carl Rosa Company has offered its patrons during

the past month or so. It is really wonderful what has been accomplished. All sorts of operas, and of all nationalities, have been represented in a spirited and tuneful fashion by people to whom the whole thing, as an art, is totally strange. Good, worthy English men and women have presented themselves in all sorts of unrelated foreign characters, from that of the Saga-figures in the Wagner 'Ring' to the erstwhile very live and human, but thoroughly Latin, people in Puccini's 'La Bohème.' A long succession of singers has come on to the stage and impersonated these and numerous other people with pleasant mien and tuneful voice. And all this has been done 'off their own bat,' so to speak, because operatic art in this country is a branch our schools of music do not teach. The would-be operatic singer has to be thrown on to the stage to sink or swim, supported only by the saving grace of such gifts as the gods may have endowed him with. He has no technique acquired in school to rely on, no knowledge of the ropes gained by careful tuition on the boards, under skilled and experienced hands. When we remember the conditions with regard to preparation on the part of the operatic performer that prevail in this country, we can only echo the words of the good Brabantio when they see Lohengrin materialising out of the mist of the Scheldt: 'A marvel, a marvel!'

Thus, then, there can be nothing but the warmest commendation of the efforts of everyone concerned in the presentation of grand opera in English. It is, as our neighbours would put it, a *tour de force*. Adverse comment—save by the ignorant—is disarmed. It is quite easy to say that Miss So-and-so might be better, or that Mr. Thingumbob cannot sing the music of Cavaradossi; but when I think of the circumstances—in reality thick, prickly hedges that surround the British singer who 'goes in' for opera—truly I marvel at what he accomplishes. Anyone who sings fairly in tune and moves with some meaning (not necessarily the right one) in foreign opera performs a miracle. The Company has offered plenty of variety in the course of the five weeks the season has run down to the time of writing, and for the most part it has been provided by members of one or other of the numerous sections belonging to the organization. A feature of the season has been the specialisation of the Wagner operas, and we have had 'Valkyrie,' 'The Mastersingers,' and 'Rhinegold' at increased prices and with larger orchestras. Outside help has been called in for one or two other operas. The most successful of the visitors has been Mr. John Coates, whom some of us knew of old as a very fine operatic artist. He is one of those who, thanks to unremitting hard work, wide experience, and great natural gifts, represents what the British singer really can do in grand opera. But then it is not all who have had the same opportunities as Mr. Coates, and it is not all who are equally gifted. A man who can sing 'The Dream of Gerontius' and 'Carmen' in the same week with equal conviction in both is by way of being notable. Personally I think there will be many more John Coates' when our schools of music give serious attention to the practical—I repeat, *practical*—teaching of opera. As it is, Mr. Coates remains on a pinnacle by himself, to which he has climbed with infinite labour, unaided save by his own efforts. It was an immense personal satisfaction to me to note the enthusiasm with which his performance of Lohengrin was received at the end and not at the earliest stage, showing that he had

(Continued on page 851.)



## God be in my head.

December 1, 1921.

## SHORT ANTHEM.

Words from *Sarum Primer*, 1558.

Music by R. WALKER ROBSON, Mus. D.

LONDON: NOVELLO AND COMPANY, LIMITED; NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

*♩ = 69.*

**SOPRANO.** *mp*  
And in my un - der - stand - ing. God be in mine

**ALTO.**  
And in my un - der - stand - ing.

**TENOR.**  
And in my un - der - stand - ing.

**BASS.** *p*  
God be in my head, . . and in my un - der - stand - ing.

**ACCOMP.** *(For practice only.)* *p* *mp*  
*♩ = 69.*

eyes, . . and in my look - - ing. God be in my mouth, and in my

*mf* and in my look - - ing. God be in my mouth, and in my

*mf* and in my look - - ing. God be in my mouth, and in my

*mf* and in my look - - ing. God be in my mouth, and in my

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speak-ing. God be in my heart, and in my think-ing. God be at mine end,  
 speak-ing. God be in my heart, and in my think-ing.  
 speak-ing. God be in my heart, and in my think-ing.  
 speak-ing. God be in my heart, and in my think-ing.

God be at mine end, and at my . . . de - part - - ing.  
 God be at mine end, and at my de - part - - ing.  
 God be at mine end, and at my de - part - - ing.  
 God be at mine end, and at my de - part - - ing.

(Continued from page 848.)

gained the goodwill of his hearers. The other guests have been less notable. M. Rosing essayed Italian opera in the shape of 'La Tosca,' but his concert-room experiences hardly seem to have prepared him, and the result was frankly disappointing to those who thought he would be able to achieve wonders. M. Dinh Gilly also took part in the same performance, and with success. He has sung in English before, but—though it is an Hibernianism—did not do so on this occasion, for when it suited him he sang the Italian words. But the brunt of the battle has been borne by the regular members of the Company, and of these in particular are to be commended Miss Beatrice Miranda, Miss Eve Turner, Miss Doris Woodhall, Miss Enid Cruickshank, Miss Gladys Cranston, Miss Nora d'Argell, Miss Gladys Parr, Mr. William Borland, Mr. John Perry, Mr. Parry Jones, Mr. Booth Hitchin, Mr. Kingsley Lark, Mr. Frederick Clendon, Mr. Appleton Moore, Mr. William Anderson, and Mr. Harry Brindle. The conductors have included Mr. Eugène Goossens, jun., who occupies a place held in turn by his father and grandfather—a pleasant observation of tradition. M. de la Fuente and Mr. Charles Webber have done sound work in carrying on a season that the majority have found entirely to their liking.

#### 'RUDDIGORE' REVIVED

Beyond the fact that the Gilbert and Sullivan operas at the Princes Theatre have in point of attendance beaten all other musical pieces hollow, the outstanding feature has been the revival of 'Ruddigore.' It is now known as a matter of history that our 'forefathers'—to wit, the Gilbert and Sullivanites of 1887—did not appreciate it. To the superior (of course) judgment of present-day worshippers of the twain, it is quite evident why. There were two things against it. In the first place it followed 'The Mikado,' one of the most brilliant pieces of work produced by this or any other pair, and, in the second, it burlesqued dramatic methods that had completely passed out of ken. They were the methods of the mid-Victorian melodrama, the T. P. Cooke style of thing that flourished at the 'Old Vic.' It was an incomprehensible language to the play-goer of 1887, and he failed to see its point. Now—to many, but not to me—it comes as something fresh. It is very well done in every way. The mounting is gorgeous and the cast excellent. Mr. Henry A. Lytton distinguished himself greatly as Sir Ruthven, for in the haunted scene he revealed himself as a serious actor of weight. Mr. Leo Sheffield gave the right touch to Sir Despard, and Miss Catherine Ferguson presented a clever portrait of Mad Margaret, Mr. Derek Oldham was the Bold Sailor to the life, hornpipe included, and Miss Elsie Griffin was very charming as Rose Maybud. All the others were excellent, and the audience received the piece with delight and crowded the house for every performance during the three weeks allowed. But the work will now take a permanent place, so that we are certain to see it again. One can only hope that the day is not far distant when we shall have these masterpieces with us all the year round. And it will be very much better for everyone when we do.

Mr. Augustus Littleton has been elected president for the ensuing year of the Livery Club of the Worshipful Company of Musicians, and presided at the Annual Dinner on November 22.

#### THE RUSSIAN BALLET

##### 'THE SLEEPING PRINCESS'

BY FRANCIS E. BARRETT

M. Diaghilev and his Russian Ballet have returned to London, and, I am glad to see, in chastened mood. The weird and wild has been abandoned in favour of the classic, and an uncommonly fine classic it is. The work presented at the opening of the season at the Alhambra was nothing less than the great example of the Ballet's most glorious development in the shape of Tchaikovsky's 'The Sleeping Princess.' It was given at Petrograd thirty years ago, and that production M. Diaghilev has reproduced by the light of his own genius. The choreography is that of Marius Petipa, which is retained as the foundation for some of the most perfect dancing ever seen in London. The production, in five scenes, is simply wonderful. I have never seen such beautiful dresses and colouring as that provided by M. Leon Bakst, who has designed them, and the execution is of the finished order such as only a master-hand and one genuinely imbued with the divine fire could offer. Mlle. Lopokova delights once more, this time as the Good Fairy, and the Princess' chief exponent has been Mlle. Spessiva, a most accomplished dancer whom we have not seen before. She differs considerably from the others, and provides an element of novelty that is highly attractive. But the whole thing is a stupendous production that definitely replaces the Ballet in its right position as one of the most glorious of the arts. Tchaikovsky's music has been overhauled by M. Stravinsky, but he has practically touched nothing, and has contented himself with scoring some extra and unscored numbers in his own particular way. The conductors are Mr. Gregor Fittleberg and Mr. Eugène Goossens.

#### ROYAL COLLEGE OF MUSIC

The Council of the Royal College of Music has instituted an honorary diploma of Fellowship, for bestowal on those who have rendered notable service to music and to the College. The first group of Fellows consists of Sir Ernest Palmer, Sir Walter Parratt, Sir Frederick Bridge, Sir Charles Stanford, Dr. Charles Wood, Mr. Frederic Cliffe, Mr. Gustave Garcia, Mr. Achille Rivarde, Mr. Herbert Sharpe, Mr. Albert Visetti, and Mr. W. E. Whitehouse. The announcement was made at a Patron's Fund rehearsal on November 17, when Sir Hugh Allen sprang a surprise on Sir Ernest Palmer by informing him of his election, and calling on him to sign the roll as the first F.R.C.M.

#### ROYAL PHILHARMONIC SOCIETY

##### GOLD MEDAL PRESENTED TO SIR HENRY WOOD

A large and representative gathering met at the Grafton Galleries on October 30, to do honour to Sir Henry Wood. Sir Alexander Mackenzie presided, and paid a warm tribute to Sir Henry as a versatile and tremendous worker in the cause of good music. Princess Beatrice then presented the guest of the evening with the Society's Gold Medal. Sir Henry responded in an interesting and amusing speech, and the usual votes of thanks were moved by Sir Hugh Allen, Lady Cooper, Lady Swaythling, Mr. Norman O'Neill, and Mr. Landon Ronald, after which the proceedings closed with a delightful performance of the 'Siegfried Idyll,' conducted by the new medallist.

## Gramophone Notes

By 'DISCUS'

With two months' arrears to overtake, it will be necessary to pass over some records with little more than bare mention. First, let us look at the efforts to reproduce madrigal singing. The difficulties are obvious. We know that polyphonic music as a rule suffers on the gramophone from a want of balance, brought about chiefly by the comparative weakness of the bass when that part lies low. We know too that distinct enunciation of the words by the singer is far from being a guarantee that the gramophone will go and do likewise. Obviously a group of people singing complex polyphony will give the instrument a severe test. The three H.M.V. records (10-in. d.s.) of the English Singers' performance of madrigals are on the whole a good deal more successful than one would have expected. No. E233 gives us three items. On one side we have Ford's 'Since first I saw your face,' which, being simple, comes off well. On the reverse side is Wilbye's 'Flora gave me fairest flowers' and Weelkes' 'On the plains, fairy trains.' The former is excellent, but the latter is indistinct and gives us the wrong kind of *pianissimo* effect. We ought to hear the performers singing softly, close at hand, instead they sound as if they were singing on the other side of a closed door. A better pair is 'The Silver Swan' and Morley's 'Now is the month of maying.' In the latter the soft singing is so distinct as to make the muffled effect in 'On the plains' inexplicable. I put on 'The Silver Swan' with some misgivings, but was agreeably surprised at the result. The lovely old music loses surprisingly little, and the loss becomes less apparent at each repetition. This is a point that should be borne in mind in discussing the gramophone. In the case of very familiar music the ear evidently fills in or strengthens details that are lacking. I have often found a record of the kind disappoint at a first hearing and become a favourite at the half-dozen. The remaining madrigal record is of Weelkes' 'Sing we at pleasure' and Byrd's 'Lullaby, my sweet little baby,' two violently-contrasted numbers and on the whole the most successful of the batch. Familiarity with the music is often an important factor in our enjoyment of a record, and I imagine that this is specially the case with reproductions of madrigals. Indeed, the fullest enjoyment of this type of work can be got only by the singers. Probably most people who have sung in a madrigal choir will agree that such music is often more interesting to sing than to hear. I say this for the benefit of gramophonists who have neither sung nor heard madrigals. Don't expect to be taken by storm. Make sure of getting the full benefit of the record by buying a copy of each of the works sung, and make yourself familiar with both words and music, especially the former. Some day we may expect every record to carry with it a slip bearing the words. Meanwhile, let us be grateful to the H.M.V. Co. for having made a start in what should prove to be a very important branch of educational recording. I should add that a medium needle will usually be found best for use with these madrigal records. A 10-in. d.s. of the Gresham Singers' performance of Hatton's 'Good-night, beloved' and Elgar's 'After many a dusty mile,' seems to indicate that, so far, better results can be obtained from mixed-voice than from male-voice choirs.

A few operatic records need little more than mention. 'L'Onore! ladri!' from Verdi's 'Falstaff,' sung by Tita Ruffo (12-in.), is very telling, the dramatic *parlando* passages especially so. But how much more we should enjoy it if we had an English version of the words supplied with the record! (I shall harp on this, and if all the rest of you will harp with me, it will be done.) Another good record—especially in its variety of vocal colour—is that of Mattia di Battistini singing 'O Carto fior' from Massenet's 'Re di Lahore' (12-in.).

A tyllant Galli-Curci, high note at the end and all, is 'Sovra il sen,' from 'La Sonnambula' (10-in.).

It is pleasant to leave these operatic fireworks for a couple of plain English songs—'The Lute Song' (Stanford) and 'The Fairy Pipers' (Brewer), admirably sung by Miss Carmen Hill (10-in. d.s.). The words of the first are not clear. That slip of paper for which you and I are agitating is almost as important in the case of English songs as of foreign ones, because the gramophone is capricious in such matters. It will give us on one side a singer with tolerably clear enunciation, on the other side the same singer with a plum in his mouth. With the words before us our pleasure would be doubled, and the singer get fair play.

A brilliant pianoforte record (12-in.) is Cortôt, busy with Liszt's 'Rigoletto' Fantasia. The interest, of course, is pianistic rather than musical. It is both in Rachmaninov's performance of the D flat Waltz of Chopin, recorded on a 10-in. Holding over a number of records, I close with one of Caruso singing 'Domine Deus,' from Rossini's 'Messe Solennelle.' This is easily the most powerful record I have so far heard. If you want to live with it in an ordinary room, put on a soft needle and close the sound-box. If you have only loud needles, either you or the machine must go outside.

With a good many other press representatives I recently had a welcome surprise at a demonstration of a new type of gramophone. The instrument is called the 'Cliftophone,' after its inventor, Mr. W. E. Clifton. I have neither the space nor the scientific knowledge to justify my attempting a description of the new features of the Cliftophone. Besides, our concern here is with results. Here I am safe. The instrument is far and away the best gramophone I have ever heard. Its tone is fuller and more musical, it reproduces the lower notes with a success hitherto not attained, and the surface noises and other flies in the ointment are reduced to a minimum. The test applied was the reproduction of a record on an ordinary gramophone of good standard, repeated on the Cliftophone—a practical ordeal from which the new-comer emerged triumphantly. One point that struck me was that on the Cliftophone we heard details that did not come out on the ordinary gramophone. This indicates that some, at least, of the present faults are not in the record, but in the reproducing mechanism. Mr. Clifton is now turning his attention to some problems of recording, so we may look for a further advance in this direction also. The Chappell Pianoforte Company is putting the Cliftophone on the market.

The Gramophone Company is holding informal demonstrations of the educational use of the gramophone on Saturday mornings, from 10.30 to 12, at 363, Oxford Street. School and music teachers who desire to attend are asked kindly to notify the Education Department of the Company, at the above address.



## Chamber Music for Amateurs

*Under this heading we insert, free of charge, announcements by amateur chamber musicians who wish to get into touch with other players. We shall be glad if those making use of the scheme will let us know when their announcements have borne fruit. Failing such notice, advertisements will be inserted three times.*

Good 'cellist, capable of playing classical and modern chamber music, is invited to join pianist and violinist for the study and practice of trios, quartets, &c. Large library available. Herne Hill, Norwood, or Clapham districts.—W. H. C., c/o *Musical Times*.

Lady pianist (trained) wishes to play in trio or quartet, also wishes to meet good pianist with whom to play pianoforte duets. (London).—E. L., c/o *Musical Times*.

Lady pianist desires to form or join chamber music party Tuesday or Wednesday afternoons or evenings. Could arrange for rehearsal room. Brighton and district.—M. I., c/o *Musical Times*.

Lady viola player seeks practice with orchestra or chamber music party. London, S.W. district preferred.—'OMEGA,' c/o *Musical Times*.

Young tenor vocalist-violinist would be glad to meet capable pianist (lady or gentleman) for mutual practice. Wakefield district.—S. M., c/o *Musical Times*.

Young violinist desires to join trio or quartet for practice and study of classical and modern chamber music. Hampstead or Brondesbury districts.—Write F. C. W., c/o *Musical Times*.

The Balsall Heath Amateur Orchestra requires good instrumentalists of all kinds (pianoforte excepted).—ALBERT BASTICK, 122, Edward Road, Balsall Heath, Birmingham.

Accompanist (lady) would like to practise with singer or violinist. London, S.W. district preferred.—M. G. H., c/o *Musical Times*.

Gentleman pianist wishes to meet three or four stringed instrumentalists with view to mutual practice of advanced chamber music.—L. R. A. M., c/o *Musical Times*.

'Cellist and viola players are invited to join a musical party (voices and strings). Rehearsal, Thursdays, 7-9. Central London.—Apply, 'ENTRE NOUS,' 43, Great Russell Street, W.C.1.

Soprano and tenor required for small party on quartet basis, with own orchestra. Practice room, New Oxford Street, Thursday evenings.—Write secretary, 12, Sandmere Road, S.W.4.

Lady pianist would like to meet 'cellist and violinist for practice.—L. B. B., 24, Acol Road, West Hampstead, N.W.6.

Pianist desires to meet violinist in Beaconsfield or Gerrard's Cross district for practice of violin sonatas, &c., classical and modern.—'DIGIT,' c/o *Musical Times*.

Young enthusiast would be glad to meet instrumentalists with a view to forming small orchestra. Rehearsals could be held at Slough or Windsor.—'DATCHET,' c/o *Musical Times*.

'Cellist. Good amateur wanted to join violinist and pianist for the practice of trios, classical and modern.—G. F. H., 224, Reddings Lane, Hall Green, Birmingham.

Amateur orchestra would welcome string and wood instruments at a South London Parish Church. Practice and one service weekly.—S. C. C., 50, Waleran Buildings, Old Kent Road, S.E.1.

Gentleman Baritone would be glad to meet a capable pianist (gentleman) for mutual practice in Manchester or Hightown districts.—S. CARLTON, 57, Peter Street, Hightown, Manchester.

Violinist, violist, and harpist would give services. Church, orchestral, or chamber music.—Address, S. B. S., 6, Hauberk Road, London, S.W.11.

Lady pianist would be glad to meet capable violinist and 'cellist for chamber music practice.—Miss RITZ, L.R.A.M., 266, Elgin Avenue, W.9.

B. W. A. (North Finchley) is fond of playing pianoforte accompaniments, and would be glad to meet a singer (amateur or professional) for the purpose.—B. W. A., c/o *Musical Times*.

Amateur Orchestral Society in North London (Stoke Newington and Clapton) has vacancies for good instrumentalists. Second season commenced Monday, October 24.—Write for particulars to A. W. ROBINSON, 115, Brooke Road, N.16.

Small amateur orchestra just forming requires services of male or female musicians—violinists, 'cellists, wood-wind, and reed players. Preferably resident in South-West London.—Write or call, V. B., 34, Frances Street, Battersea, S.W.11.

Experienced and enthusiastic string quartet losing its leader requires a first-class amateur violinist to act in that capacity. Practices weekly in North London.—'BEAUMARIS,' c/o *Musical Times*.

There are vacancies for good amateur instrumentalists of both sexes in the Wandsworth Technical Institute Orchestra, High Street, Wandsworth, S.W.18. (Conductor, Mr. Claude Landi.) Rehearsals, Tuesdays, 8-9.30 p.m. No fees. Music provided.

Orchestra (Brixton Brotherhood). There are vacancies for all stringed instruments, and cornet, flute, clarinet, and oboe. Rehearsals on Thursday evenings at 8 o'clock, St. Matthew's Church Schools, Church Road, Brixton, commenced October 27.—Apply, E. G. MEDLEY, Free Press Office, Brixton Road, S.W.

Amateur solo violinists and amateur orchestras required to co-operate in musical recitals at St. John's, Clapham Rise, on the second Sunday evening in each month and on the last Monday evening of each winter month.—WALLACE G. BREACH, organist and choirmaster, 42, Honeybrook Road, S.W.12.

## THE NOVELLO CHOIR

The second concert of the season will take place at Bishopsgate Institute on December 13 at 8, when the programme (chiefly of Christmas music) will include Bach's Cantata 'God so loved the world.' The soloists will be Miss Dorothy Silk and Mr. Joseph Farrington.

## Church and Organ Music

ROBERT FAYRFAX

CELEBRATION AT ST. ALBANS

The fourth centenary celebration took place in St. Alban's Cathedral on Sunday and Monday, October 30 and 31, and created great interest—local rather than national, unfortunately. Through the enterprise of Mr. E. N. Wix, to whom the Diocese owes so much in so many ways, the brasses of which the grave of the great musician was deprived, doubtless during the Commonwealth, have been restored. Happily a sketch was taken of them in 1643,\* and thus has enabled the restoration to take place. On Sunday morning at the Choral Eucharist the celebrated 'Albanus' Mass was sung to the arrangement in English of Mr. Lutman, the Cathedral organist, who, as a successor of Fayrfax, has taken the deepest interest in the revival of the composer's music. The 'Albanus' music—unhappily at present only in manuscript—was sung from the Saint's Chapel at the back of the High Altar, the choir leaving their stalls for the occasion. The effect was heightened by the concealed position of the singers, and the control the conductor was able to bring to bear upon them. Too much praise

\* See article in the *Musical Times* of October, 1909.



cannot be given to the choir for its zeal and devotion in preparing the music. In the evening the Magnificat to the first Tone, and a portion of the anthem 'Æterna laudis liliū,' composed at the request and charges of Queen Elizabeth of York, in 1502, were sung in the course of Evenson in the English form in which they have recently been published. On Monday evening Dr. Terry lectured in the Cathedral on the work and influence of Fayrfax, with illustrations by the choir taken from the music of Sunday. The lecturer called attention to the special suitability of Fayrfax's music for great buildings like the Cathedral, and the ideal setting in which the music was being sung. He described the Magnificat as 'almost Italian in its smoothness and freedom from those harmonic clashes in which the English composers of the polyphonic period so frequently indulged.'

A facsimile of some of the contents of the great Fayrfax Choir Book, now in the library of Lambeth Palace, is in course of preparation by Mr. Royle Shore, and is displayed 'in medio chori' when any of the music is sung in choir. Under the guidance of Sir Guy and Lady Sebright, who subscribed towards the cost of reproduction, Her Majesty the Queen and Princess Mary recently visited the Cathedral and the brasses were shown by the Dean, who has been a potent force in the Fayrfax commemorations.

Mr. George Straker, the sub-organist, is making a collection of all that concerns Fayrfax.

#### ST. MICHAEL'S, CORNHILL

##### BACH RECITALS AND A MUSICAL FESTIVAL

An astonishing amount of musical activity has lately taken place at this well-known City church. The series of six Bach recitals given by Dr. Harold Darke drew great crowds, every seat being occupied, and many people standing. The published programmes were gone through without alteration—a fact worth mentioning. Hard on the Bach recitals came a four-day Festival in connection with the St. Michael's Singers, a choir of City workers, formed in 1919. The programmes deserve recording in full:

November 14, at 1.....Organ recital, Dr. Harold Darke  
November 14, at 6.....The St. Michael's Singers

Te Deum ..... *Parcell*  
'Jesu, joy of man's desiring' ..... *Bach*  
'Voices Clamantium' ..... *Parry*  
New Work—'The Kingdom of God' ..... *Harold Darke*  
Aria ..... *Bach*  
Miss Dorothy Silk

November 15, at 1.....Organ recital, Dr. H. G. Ley  
November 15, at 6.....English Church Music  
St. Michael's Church Choir

Anthems and Motets by Redford, Byrd, Gibbons, Tomkins, Dering, Purcell, Greene, Boyce, S. S. Wesley, Stanford, Howells, and Charles Wood.

November 16, at 1.15.....Festival Service  
Anthem, 'O Thou the Central Orb' ..... *Charles Wood*

November 16, at 6.....Chamber Music  
Two Fantasias ..... *Purcell*  
Slow Movement, Quartet in A minor ..... *Schubert*  
Pennington String Quartet  
'By the Waters of Babylon' ..... *Herbert Howells*  
Air ..... *Bach*

Mr. Madoc Davies  
Solo Cantatas: 'Strike at last, thou hour desired,'  
'What God does, that is rightly done' ..... *J. S. Bach*  
Miss Margaret Champneys

November 17, at 1.....Organ recital, Mr. S. H. Nicholson  
November 17, at 6.....The St. Michael's Singers

Stabat Mater ..... *Verdi*  
'Toward the Unknown Region' ..... *Langham Williams*  
'As the leaves fall' ..... *Darke*  
'Hest pair of Sirens' ..... *Parry*

The soloists were Miss Dorothy Silk, Miss Doris Tomkins, Miss Margaret Champneys, Mr. Walter Dennis, Mr. Madoc Davies, and Mr. George Tinney.

The only alteration in the above scheme was the substitution of Howells' Organ Rhapsody No. 1, for his 'By the Waters of Babylon,' owing to the indisposition of Mr. Madoc Davies.

The Church was crowded throughout the Festival, and the performances reached a high standard. To the conductor, Dr. Darke, and his band of helpers, especially Mr. Thälher Ball, who did fine work with organ accompaniments, hearty congratulations are due. In an article dealing with the Festival in *The Times* on November 19, Mr. H. C. Colles added an appreciation of the work of English organists as a body. We quote a portion thereof for the benefit of the superior folk who affect to regard the church organist as a dull dog or stick-in-the-mud:

London has lately been impressed by the brilliant solo performances of certain foreign organists who have visited us. This is as it should be; but do we quite realise the remarkable capacities of our own musicians of this class? In addition to the high standard of pure organ playing which prevails among them, they are ready to do what Schumann said Brahms did at the pianoforte, turn their instrument into a full orchestra. And, apart from organ playing, it is their powers as conductors, as choir-trainers, and as general organizers which make such Festivals as this one possible and conspicuously successful. Possibly organists more than any other class of musicians in this country can effectively close up the breach between the specialists and the general public by re-creating a standard of taste.

#### MOLD PARISH CHURCH

Specification of new organ by Messrs. Rushworth & Dreaper, Liverpool.

The East end portion of the organ only has been erected at the outset, and this is placed in an elevated position in the Chancel, the casework being to the design of Sir Thomas Jackson, R.A. The remainder of the organ will be placed in a gallery at the West end of the Church, and connected by electro-pneumatic action to the console in the Chancel.

##### GREAT ORGAN (West end)

	FT.		FT.
1 Contra Geigen	16	5 Principal	4
2 Open Diapason (Large)	8	6 Fifteenth	2
3 Harmonic Claribel Flute	8	7 Tromba	8
4 Dulciana	8		

##### SWELL ORGAN (West end)

	FT.		FT.
1 Geigen Diapason	8	5 Octave Geigen	4
2 Rohr Flöte	8	6 Oboe	16
3 Echo Viol	8	7 Cornet (Harmonic)	
4 Voix Celestes	8	8 Treble	8

##### Tremulant.

- 1 Octave } acting also through Unison Couplers  
2 Sub-Octave  
3 Unison-off

##### CHOIR ORGAN (East end)

	FT.		FT.
1 Open Diapason	8	4 Boehm Flöte	4
2 Hohl Flöte	8	5 Trumpet	8
3 Æoline	8		

(Enclosed in separate Swell Box)

##### Tremulant.

##### PEDAL ORGAN

	FT.		FT.
1 Harmonic Bass	32	5 Octave (partly from No. 2)	8
2 Open Diapason	16	6 Flute Bass (partly from No. 4)	8
3 Violone	16		
4 Bourdon	16		

##### UNISON COUPLERS

- 1 Swell to Great. 4 Swell to Pedal.  
2 Swell to Choir. 5 Great to Pedal.  
3 Choir to Great. 6 Choir to Pedal.

##### ACCESSORIES

- 3 Thumb Pistons to Great Organ.  
3 Thumb Pistons to Swell Organ.  
3 Thumb Pistons to Choir Organ.  
1 Reversible Thumb Piston for 'Great to Pedal' Coupler.  
3 Pedal Pistons for Pedal Organ.  
3 Pedal Pistons for Swell Organ.  
1 Reversible Pedal Piston for 'Great to Pedal' Coupler.  
1 Stop connecting Great Pistons and Pedal Pistons.  
Balanced Swell Pedals to Swell and Choir Organs.

## LONDON CHURCH CHOIR ASSOCIATION

The forty-eighth Annual Festival took place at St. Paul's Cathedral on November 10. About forty choirs were represented. The Canticles were sung to Alan Gray in A, and the anthem was Wesley's 'Ascribe unto the Lord.' For the procession 'The God of Abraham praise' was sung to 'Leoni' with imposing effect. Dr. Macpherson conducted, and Mr. Gerald Bullivant was at the organ.

## SOUTHWARK CATHEDRAL

Brahms' 'Requiem' will be sung on Saturday, December 10, at 3 p.m. The London Symphony Orchestra will assist. No tickets are required.

The revival of the Liverpool Church Choir Association's annual Festival, after a lapse of eight years, was attended with gratifying musical success in St. George's Hall on October 18. Twenty-two choirs combined in a responsive body of between four and five hundred voices of men and boys, with a few ladies, and Sir Ivor Atkins, of Worcester, as guest-conductor, was warmly appreciative of the 'virility and sympathy of the singers.' The music included Sir Ivor's impressive anthem 'There is none that can resist Thy voice,' and his splendid setting in A and D of the Magnificat and Nunc Dimittis. Sir Ivor conducted a fine performance which reflected great credit on the choir-masters concerned. Mr. Branscombe conducted the other items—Baird's beautiful 'Save us, O Lord,' Elgar's 'Ave Verum,' Thorne's 'Let us now praise famous men,' for men's voices alone (sung *In memoriam*), and Mendelssohn's 'O great is the depth.' Three trombones, tuba, and timpani supplemented the organ in the accompaniments, which were ably played by Mr. H. Goss Custard, whose organ solo, the first movement from Widor's sixth Symphony, was a brilliant performance. Also worthy of note was the playing of Beethoven's 'Equali' for four trombones, the players being stationed aloft in the cross-gallery. The Festival has unfortunately resulted in a heavy deficit.—M. Marcel Dupré paid a return visit to Liverpool on October 20, and greatly impressed a large audience at St. George's Hall by his ready skill in improvisation, the subject given to him being Arne's 'Rule, Britannia.' Other pieces included Franck's Choral in B minor and the Cantilène from Vierne's second Symphony. In Bach's D major Fugue clarity was sacrificed to speed, and the tinkling registration of the Purcell Toccata in A did not suggest the strength underlying the framework. W. A. R.

The Southwark Diocesan Plainsong Association sang its seventh annual Festival Evensong in Southwark Cathedral on October 27. The service was rendered by a hundred and twenty-five voices, and the production and finish of the music reached a very high level. This result, due in the first place to the musical director (Mr. E. T. Cook, organist of the Cathedral), reflected no less credit upon the six individual choir-masters who brought their singers to the rehearsal with the music already well known and practised. This is a feature none too common in choir festivals. The faux-bourdon in the Canticles was by Italian composers of the 16th century, the Magnificat being by Carolus Andreas and the Nunc Dimittis anonymous. The Motet was Byrd's 'Jusorum anime.'

On November 1, at the Chapel Royal, St. James's, the Duke of Connaught unveiled a tablet in memory of ten members of the choir who were killed in the war: Alan E. Butler, F. Leslie Carter, W. B. Manson, Spencer George Mayor, William E. Osborne, F. Pownall, Sydney C. Sanderson, Reginald P. E. Shaughnessy, Alonzo Thorogood, and W. Ivor Wright. The music was chosen from past-members and organists of the Chapel—Blow, Purcell, Samuel Sebastian Wesley, Croft, Humphries, Orlando Gibbons, Byrd, and Tallis. The Bishop of London gave an address, and an impressive ceremony ended with the 'Last Post,' sounded by the buglers of the Coldstream Guards.

A meeting of the Epping Forest Branch of the London Society of Organists was held at St. Barnabas', Woodford, on November 5. After tea a lantern lecture on 'English Cathedrals' was given by the Rev. C. O. Raven.

Mr. G. D. Cunningham gave a series of recitals at St. Alban's, Holborn, on the Monday evenings in November. The programmes were a fine blend of old and new, and included Bach's Prelude and Fugue in B minor, Franck's 'Pièce Héroïque' and Choral in E, Howells' Psalm Prelude No. 1, Reger's Intermezzo, the *Finale* from Vierne's first Symphony, Saint-Saëns' Prelude and Fugue in B major, Mozart's Fantasia in F minor, Chorale Preludes by Bach, Karg-Elert, and Vaughan Williams, and Dupré's Prelude and Fugue in B. There were very large attendances.

During the Patronal Festival of St. Michael's, Croydon, a musical service took place at which the W. H. Reed Sextet played Byrd's Fantasia and a movement from a Sextet by Mr. Reed, four of the players later giving Purcell's Suite. The choir sang Brent-Smith's 'Let all the world,' S. S. Wesley's 'Lift up your hearts,' Bach's 'My heart ever faithful' (boys' chorus), Noble's 'The Saints of God,' and Oldroyd's Nunc Dimittis for unaccompanied double choir. Dr. George Oldroyd, the organist of the Church, conducted. The Church was crowded.

In the report in our November issue of the Salisbury, Winchester, and Chichester Cathedral Choirs' Festival we inadvertently omitted to state that Dr. Prendergast took part, playing S. S. Wesley's Andante in E flat during the collection. The first post-war Festival, by the bye, took place at Chichester last year—not this year at Salisbury, as we were led to understand.

At the opening organ recital on October 4, in the King's Hall, Town Hall, Stoke-on-Trent, of the winter series of weekly recitals, given by the Borough organist, Lieut. Sydney H. Wéalé, the audience numbered close on three thousand, and hundreds were unable to gain admission. During last winter over twenty-five thousand persons attended these weekly recitals.

In connection with the free organ recitals at the National Institute for the Blind, 224-6-8, Great Portland Street, W. 1, where the instrument is a replica of that at the Royal College of Organists, candidates for the forthcoming F.R.C.O. Examination will be interested to hear that the test-pieces will be included in the programme given by Mr. H. V. Spanner, on Wednesday, December 7, at 3 p.m.

Mr. George Lightfoot, organist and choir-master at Christ Church, Cannes, will be glad if instrumentalists and vocalists spending a holiday in that neighbourhood this winter will kindly communicate with him, c/o the Rev. G. Crawford, Christ Church, Cannes, South France.

Stainer's 'The Daughter of Jairus' was sung at St. Mary's, Widnes, by the Choral Society connected with the Church. The soloists were Miss A. Myers, Mr. J. Brimelow, and Mr. T. Owen. Mr. George Pritchard was at the organ.

At High Pavement Chapel, Nottingham, a tablet of Austrian oak, similar in design and decoration to the choir stalls, has been erected by members of the family of the late Mr. William Hugh, a prominent member of the choir for thirty-five years.

Brahms' 'Requiem' will be sung at Christ Church, Blackfriars Road, on December 13, at 8, by the choir (augmented), with orchestral accompaniment.

Frances Elizabeth Hughes, of Ramsgate, left £200 to St. George's Church, Ramsgate, for the upkeep and repair of the organ.

The performances of Bach's 'Christmas Oratorio' at St. Anne's, Soho, will take place on Fridays at 8 p.m. this year, and not on Saturdays as in recent years.

## ORGAN RECITALS

Mr. Spencer Shaw, Central Hall, Westminster—Toccata and Fugue, Bach; 'Finlandia'; 'Le Cygne,' Saint-Saëns. Queen's Hall—Intermezzo, Hollins; Grand Chœur, Guilmant.

Mr. E. T. Cook, St. Agnes', Kennington Park—Chorale No. 3, Franck; Rhapsody, Harvey Grace; Fantaisie Pastorale, de Séverac; Prelude and Fugue on B A C H, List.

Mr. Ernest H. Smith, Parish Church, New Brighton—Overture to the 'Occasional' Oratorio; Rhapsodie, Saint-Saëns.

- Mr. S. Kirby, St. Agnes', Kennington Park—Villanella, *Ireland*; *Pièce Héroïque*, *Frank*; *Allegro Marziale*, *Frank Bridge*; *Chorale Prelude*, 'St. Peter,' *Harold Darke*.
- Mr. A. E. Jones, Town Hall, Bolton (two recitals)—Introduction and Fugue in C minor, *Benjamin Cooke*; Grand Festival March, *Brewer*; Prelude and Fugue in E, *Bach*; Ave Maria d'Arcadelt, *List*.
- Mr. Hugh W. Wood, Holmeswood Wesleyan Church—Toccata and Fugue in D minor, *Bach*; Sonata in A, *Corelli*; March on a Theme of Handel, *Guilmant*; St. Paul's, Southport—Overture to the 'Occasional' Oratorio; Schiller March, *Meyerbeer*.
- Dr. William Prendergast, Winchester Cathedral—Allegro Moderato and Tempo di Marcia Solenne ('Sonata Eroica'), *Stanford*; Choral Prelude, 'I give to thee farewell,' *Bach*; Berceuse, *Arnold Bax*.
- Dr. J. C. Bradshaw, St. Paul's Cathedral, Dunedin (two recitals)—Sonata No. 6, *Mendelssohn*; Andantino, *Frank*; Andante Pastorale, *Bradshaw*; Prelude and Fugue in D, *Bach*; 'Verdun,' *Stanford*.
- Mr. H. C. J. Churchill, Central Hall, Westminster—Prelude and Fugue in D, *Bach*; Gavotte, *Durand*; Toccata in G, *Dubois*; Imperial March, *Elgar*.
- Mr. Herbert E. Knott, St. Anne's, Moseley, Birmingham—Basso Ostinato, *Arensky*; Psalm Prelude No. 2, *Howells*.
- Mr. Warrilow, The National Institute for the Blind (two recitals)—March in B flat, *Silas*; Grand Chœur in G minor, *Hollins*; Prelude in F, *Stanford*; Introduction and Fugue (Sonata No. 2), *Merkel*.
- Mr. Wolstenholme, The National Institute for the Blind—Toccata and Fugue in D minor, *Bach*; Fantasy Rustique and 'Bohemesque,' *Wolstenholme*.
- Mr. C. E. Blyton Dobson, High Pavement Chapel, Nottingham—Toccata and Fugue in D minor, *Bach*; Pomp and Circumstance No. 1, *Elgar*.
- Mr. John Pullen, St. Mary's Cathedral, Glasgow—Prelude and Fugue in A, *Bach*; Psalm Prelude No. 1, *Howells*; Cantabile, *Frank*; Musette and Scherzo, *Bassi*.
- Mr. Alban Hamer, the Cathedral, Bloemfontein—Fugue, *Reubke*; Variations on a Ground Bass, *Farrar*; Passacaglia, *Cyril Scott*.
- Dr. G. H. Smith, Sculcoates Parish Church (two recitals)—Choral Prelude 'Vater Unser,' *Bach*; Sonata No. 6, *Mendelssohn*; Romance in E minor, *Elgar*.
- Mr. Sydney Townshend, St. Columba's, Helensburgh—Finale, Sonata in A major, *Rheinberger*; Dithyramb, *Harwood*; Arcadian Idyll, *Lemare*.
- Mr. Alex. McConachie, Christ Church, St. Kilda, Melbourne—Fugue on BACH, *Schumann*; Adagio non Troppo and Allegro Maestoso (Sonata in F sharp), *Rheinberger*; Pensée d'Automne, *Jongen*; Berceuse and Pastorale, *Vierne*; Andante Cantabile and Finale (Symphony No. 4), *Widor*.
- Miss E. Bowman, St. Mary's, Baldock—Gothic Suite, *Rodmann*; Toccata and Fugue in D minor, *Bach*; Marche Pontificale, *Widor*.
- Mr. Theo. Keynes, Scottish National Church, Russell Street—Sonata in E minor, *Rheinberger*; Carillon, *Wolstenholme*; Overture in C minor, *Hollins*.
- Mr. W. Hunt, Parish Church, Belfast—Sonata No. 3, *Guilmant*; Adagio, *Frank Bridge*; Psalm Prelude No. 2, *Howells*; Epilogue, *Harvey Grace*; Two Short Pastorals, *Hunt*.
- Mr. M. M. Gilchrist, Old Machar Cathedral—Sonata No. 4, *Rheinberger*; Andante in F, *Merkel*; Villanella, *Ireland*.
- Mr. Herbert Hodge, St. Nicholas Cole Abbey (four recitals)—Choral Prelude, 'Darwell's 148th,' *Harold Darke*; Fugue in G, *Samuel Wesley*; Sonata in F minor, *Mendelssohn*; Postlude in D minor, *Stanford*; Psalm Tune Postlude, 'Martyrs,' *Harvey Grace*; and a Bach programme.
- Mr. Leitch Owen, Edge Hill Parish Church, Liverpool—Prelude and Fugue in C minor, *Bach*; 'March of the Magi,' *Varley Roberts*.
- Mr. G. Virgil Dawson, Mount Zion Congregational Church, Sheffield—First movement (Sonata No. 6), *Mendelssohn*; Pavane, *Bernard Johnson*; Concert Scherzo, *P. J. Mansfield*.
- Mr. Norman Collie, Stoke Newington Parish Church—Overture to the 'Occasional' Oratorio; Sonata No. 1, *Guilmant*; *Pièce Héroïque*, *Frank*.
- Mr. W. J. Lancaster, Bolton Parish Church—Sonata in A flat, *Rheinberger*; Psalm Prelude No. 3, *Howells*; Sonata No. 2, *Bassi*.
- Mr. Ambrose P. Porter, St. Matthias', Richmond (four recitals)—Epilogue, *Willan*; 'Finlandia'; Prelude and Fugue in C minor and Fantasia and Fugue in G minor, *Bach*; Marche Nuptiale, *Tombelle*.
- Mr. C. H. Trevor, St. Paul's Cathedral, Calcutta (four recitals)—Prelude and Fugue in F minor, *Bach*; Visione, *Rheinberger*; Psalm Tune Postlude, 'Martyrs,' *Harvey Grace*; 'Now thank we all,' *Karg-Elert*; Two Psalm Versets, *Dupré*; Prelude Dialogue, *Clérambault*.
- Mr. Wayland Brown, St. Anne's, Lambeth Road—Sonata No. 1, *Mendelssohn*; Madrigal, *Lemare*; Marche Solennelle, *Maily*.
- Mr. T. J. Crawford, Inmanuel Church, Streatham Common—Overture in F, *Faulkes*; 'Finlandia.'
- Mr. H. A. Fricker, Metropolitan Church, Toronto—Petite Suite, *E. S. Barnes*; Désespoir, *Quef*; Fugue à la Gigue, *Bach*; Rhapsody, *Harvey Grace*; Toccata, *Frank*.
- Mr. Harold M. Dawber, St. George's, Stockport—Choral Prelude 'Come, Holy Ghost,' *Bach*; Prelude to 'Gerontius'; Concert Overture, *Faulkes*.

## APPOINTMENTS

Mr. A. Kenyon, organist and choirmaster, Ashby de la Zouch Parish Church.

Mr. G. Lightfoot, organist and choirmaster, Christ Church, Cannes, S. France.

Mr. D. Emlyn Prosser, organist and choirmaster, Yarm-on-Tees Parish Church.

## Letters to the Editor

## 'THE MUSICAL PRESS'

SIR,—I hope and believe that you are wrong in your statement that the musical press in this country inserts or suppresses reviews, or modifies their tenor according as the work reviewed is or is not advertised in the paper concerned. And I am quite sure that you are wrong in saying: 'There must be some "concession" however slight, just as there must be give and take in all business relations.' I read the reviews in the *Musical Times* with great interest, but if I thought your practice was according to your theory I would never trouble to read another, for reviewing influenced by 'concession' on grounds of 'business relations' would be valueless. When you maintain that such a practice exists in British musical journalism you are giving a very nasty knock to public confidence, and when you defend the practice you are giving one just as nasty to public morality.

You mention the *Musical Student*. You think this paper is not 'financially independent' because as many as 'thirty of its sixty pages are devoted to advertisements.' The fact has no bearing upon independence. The *Musical Student* has never reviewed a work because it was advertised, failed to review it because it was not advertised, more favourably reviewed it because it was advertised, or less favourably done so because it was not advertised. I call that 'independence.' I thought our British musical press in general (including, emphatically, the *Musical Times*) exercised exactly the same 'independence'—and I have faith enough in my brother editors still to think so.

I oppose your view that it is good 'business' to allow the contents of the advertisement columns to influence the contents of the editorial columns. To do so would be indeed bad business. An advertiser pays for advertisement space, and, if the advertisement rates are reasonable, gets value for his payment. To give him anything more is to admit that the advertisement space is not worth the price asked for it. If his publication gets a good review this gains in value by his and the reader's knowledge that had the publication not been approved the review would have been just as candidly a bad one. Let the publisher-advertiser get a buffet when the editor or reviewer honestly feels he deserves it; every word of praise he subsequently gets becomes the sweeter—because its sincerity is clear. Putting the matter right down on the low

'business' level you have so unexpectedly adopted in a section of your article, I would say emphatically that, even as a matter of business, independence pays. For the editor to enjoy the respect of his advertisers is the best 'business'—and who will respect him if he is known to 'trim'?

There is another matter concerning the *Music Student*. You refer to something I said in my parting words when resigning my office with the October issue of that paper, and your reference is likely to be misunderstood. You speak almost as though I had written in a self-righteous way of the paper's 'financial independence'; reflecting thereby on other papers not 'financially independent.' This is not the case, and there was in what I wrote decidedly no reflection (direct or implied) upon the *Musical Times*. I was engaged in politely putting in his place the editor not of the *Musical Times* but of another paper (with a fraction of the circulation of the *Music Student*) who had drawn the inference that the *Music Student* was in some financial difficulty from the fact that it had recently bought up another paper and absorbed it, which was about as sensible as would be the inference that the *Pall Mall* was failing because it recently bought up the *Globe*, or, to use your own simile, that tigers are weaklings because they take young ladies for rides. I pointed out that the *Music Student* had survived a period of fourteen years during which other papers had come in and gone out, and that it was the only musical paper which had done so barring certain obvious exceptions such as 'papers (however good) run as propaganda by publishing firms.' The exception was made because I had in my mind an excellent little paper bearing in its very title the name of its firm. Obviously if such a paper does not for a period 'pay' the firm is quite willing to support it for the sake of (a) the prestige it brings to the firm; (b) the publicity space it affords the firm in its advertisement pages. My point (quite clearly put, I think) was that the *Music Student* had survived without such support, and this I gave merely as a proof of its stability. Please observe that there is no flavour of 'superiority' in this, or any hint that papers supported by publishers are less editorially 'independent.' I never entered into that subject at all.

As a small matter of fact it must be added, too, that you are not quite right in your statement that 'the *Music Student* is owned by a firm of educational and musical publishers.' Some time since 'The *Music Student*,' Ltd., an association of readers of the paper, transferred its business cares to Messrs. Evans Bros., Ltd. But it reserved, by the instrument of a legal agreement, control over the editorial contents. Should any business-biased review, for instance, ever appear in the *Music Student*, the directors of 'The *Music Student*,' Ltd., would have absolute power to veto the further appearance of such reviews—and they would exercise this power promptly! It may be remarked, further, that all chance of either profit or loss having been transferred to the enterprising firm mentioned, 'The *Music Student*,' Ltd., with this considerable power of control of the editorial columns, is now actually and absolutely 'financially independent.' But I lay no stress on that, assured as I am that other papers not in the same sense 'financially independent' are yet honest, even in their reviewing. In certain quarters we suffer from careless reviewing (especially of books on music), but not, I think, from venal reviewing.

Incidentally, Messrs. Evans Bros., Ltd., are not a firm of 'musical publishers,' but a firm of educational publishers. They may amongst their educational publications include a few of a musical character, but they do not publish pianoforte music, organ music, songs, choral music, chamber music, or orchestral music. The point is best summarised in the statement that their trade relationships are with the book trade, not the music trade.

But all this question of the *Music Student* is a small one. Your general statements that (a) reviewing is influenced by advertisement, and that (b) it is right in being so influenced, are what matter. Do, my dear Sir, assure us that you wrote this thoughtlessly, or that you have been misprinted, or that what you wrote was but a touch of your graceful satiric humour which we have for once been too thick-headed to understand.—Yours, &c.,

PERCY A. SCHOLES.

[How much depends upon the manner in which a case is stated! In our article we mentioned a fact so familiar to all connected with the Press, musical and otherwise, that we almost hesitated before setting down anything so obvious. Moreover, the frankness of our remarks should have made it clear that we were dealing with a perfectly harmless and well-understood practice. Does Mr. Scholes seriously think that an editor would accuse himself and his *confrères* of dishonesty? The article as a whole has brought us many comments, oral and written, but so far Mr. Scholes appears to be the only reader who saw in it anything calculated to 'give a nasty knock to public confidence' and public morality. The suggestion that 'public morality' could be lowered by anything so harmless as a journal's occasionally letting its advertisers 'fall soft' is too funny for serious discussion, and we should pooh-pooh it but for Mr. Scholes' desperate seriousness.

As we have said, our statement of the case left everybody else unperturbed. But Mr. Scholes gives an exposition of it which, though not inaccurate, is yet so misleading that if we left it unanswered public confidence would indeed suffer a 'nasty knock.'

Take Mr. Scholes' opening sentence as an example of his uncomfortable talent for taking a perfectly innocent convention and holding it up as a corrupt practice: 'I hope and believe that you are wrong in your statement that the musical press in this country inserts or suppresses reviews, or modifies their tenor according as the work reviewed is or is not advertised in the paper concerned.' Anyone reading this without having previously read our article would have good cause to rub his eyes. He would see a mental picture of editors and reviewers with one eye on the advertisement pages and the other on the music awaiting review, praising the publications of their advertisers, and damning or ignoring the rest. Yet our contention was merely that a journal whose existence depends largely upon its revenue from advertisements (as is the case with practically every organ of the press, especially musical and other technical papers which have a comparatively small circulation) must make 'some concessions, however slight,' to its advertisers. Mr. Scholes is sure that we are wrong in saying this. We are no less sure that we are right, and it is just because we are equally sure that these concessions are slight and perfectly harmless that we had no scruples in mentioning them. If such concessions ever took the form of giving favourable reviews of bad music, they would deserve all Mr. Scholes says of them. But we have too high an opinion of our musical press to imply such a thing. It is often stated that the British musical journals are at least second to none in the world for fairness, and, speaking with some knowledge of similar organs published abroad, we echo that opinion. No English musical journal shows such unabashed connection between its advertisement pages and news columns as do some foreign publications.

We hope Mr. Scholes will continue to read the *Musical Times* reviews 'with great interest.' He may trust them too, for they express only the honest and considered opinion of our reviewing staff. In practically every issue he will find unfavourable notices of works issued by publishers who use our advertising pages. (Apropos of our quotation from Mr. Newman, a reader kindly points out that we did the *Musical Times* less than justice, inasmuch as its columns recently contained a distinctly unfavourable review of some publications of Messrs. Novello.) None the less, we readily plead guilty to showing occasional tenderness for the feelings of our advertisers, and even more for the feelings of the composers concerned. Nor do we confine this consideration to advertisers. When we are faced with a bad work we either pass it over in merciful silence or abuse it as little as is consistent with a clear expression of our opinion. After all, one can make it plain that a piece of music is a failure without dealing the publisher (and of course the composer as well) one of those 'buffets' in which Mr. Scholes has so much faith. Nobody is a penny the worse for this leniency. On the contrary, there is a net gain in the way of good-will and easy working. No publisher is likely to withdraw his advertisement on account of an unfavourable review, fairly and considerably expressed, but he would begin to think about



it after a few 'buffets.' An editor who chose to demonstrate his journal's 'independence' by driving away advertisers when he can retain them without the slightest sacrifice of principle, would soon be ripe for the unemployment dole. (One almost blushes to set down such obvious things, but the Amazing Innocence of Mr. Scholes is such that we have no alternative.) And after all, the proof of the pudding is in the eating. If our review columns were spurious, readers would long since have discovered the fact. Instead, we constantly receive proof that no portions of the journal are more appreciated than those dealing with new music, books, and gramophone records. To resume the pudding simile, even Mr. Scholes' palate and digestion were suited, as he admits, until he suddenly takes it into his head that he has a conscientious objection to one of the ingredients or the method of mixing.

A word on behalf of the editor who 'suppresses reviews.' (Oh! Mr. Scholes, you *do* make it sound like a Horrible Crime! One thinks of 'movie' titles—'Hushed Up,' 'Blood Money,' 'The Suppressed Review,' in Five Reels.) Everybody in our profession knows that of the flood of new music sent for review only a small proportion—in the case of the *Musical Times* not more than a quarter—can be dealt with. The important works always receive notice, no matter who the publisher may be. The choice of the rest depends chiefly upon such questions as to how far it lends itself to interesting discussion, or to what extent it is likely to be of use to the readers of the journal. If we have to choose for inclusion one of two works with equal claims, we unflinchingly give the preference to that issued by one of our advertisers, just as Mr. Scholes' butcher, baker, and candlestickmaker would oblige him, a regular customer, in preference to a chance caller. That terrible 'suppressed review,' like the 'concessions,' is really a very harmless affair after all!

We have no quarrel with the *Music Student* (which does a valuable educational work that no other journal is able to do), and Mr. Scholes has long been a valued friend. All in the way of kindness, however, we seize the opportunity for saying a few things that have been in our mind for some time. Mr. Scholes proudly claims: 'The *Music Student* has never reviewed a work because it was advertised, failed to review it because it was not advertised, more favourably reviewed because it was advertised, or less favourably done so because it was not advertised.' This is mere rhetoric, because as a rule the *Music Student* does not review music. It publishes instead a bald catalogue headed 'A List of the Month's Best Music,' a substitute which saves much labour, but which is of very little use to the ordinary reader, and still less to the students and teachers for whom the journal caters. Surely they wish to know more about new music than the bare particulars furnished by the title-page, plus an occasional indication of the degree of difficulty? As an example of the shortcomings of such a list, take the choral part of the October selection. Two works for eight-part choir are mentioned, one being Edward German's 'Orpheus with his Lute,' the other Arnold Bax's 'Of a Rose I Sing a Song.' The former is a straightforward piece of choral writing; the latter is a complex and subtly-conceived piece of chamber music. The reader of the *Music Student* is given merely the titles, the publisher, and the price. He is told nothing about the degree of difficulty, and is even left unaware that one work should be sung *a cappella* and the other with an accompaniment for three solo instruments, the two forces being nicely balanced. This is not an exceptional instance of the *Music Student's* reticence. It would be easy to give many other cases in which the reader is left guessing on all sorts of important points.

These lists are unsatisfactory in yet another way. All music reviewers are aware of the extraordinary fluctuations in the standard of new music from month to month. Sometimes a whole batch will be a long way below the average good level. In such a case the 'month's best' is merely the best of a poor lot, and the *Music Student* list becomes actually misleading. We used to wonder at the inclusion of second-rate works until we realised that 'the month's best' may easily become the month's 'least bad.'

If Mr. Scholes is so anxious that publishers should receive a 'buffet' every time they issue bad music, why

did he not include in the *Music Student* a second list headed 'The Month's Worst Music'? The answer is so obvious that no one need trouble to make it.

If ever the *Music Student* drops its monthly list of the best music and gramophone records in favour of real reviews we would give a good deal to be in the editor's room when, opening a parcel of review music sent by (say) the publisher who regularly takes four of the *Music Student's* advertisement pages, he finds the batch a long way below the average—as of course may happen with any publisher. In our mind's eye we can see the editorial brow corrugate as its owner wonders whether he had better deal the advertiser a buffet or let him down lightly. Our enjoyment of the scene, however, will be diminished by the fact that Mr. Scholes had retired from the editorship before such problems arose. For, frankly, we have never regarded 'A List of the Month's Best Music' as anything but a rather easy way of dodging this and other problems incident to reviewing. The *Music Student* having avoided one of the most difficult tasks of a journal, its founder and late editor is of all men the least fitted to hortate those of his *confrères* who are trying to keep their readers informed as to new publications.

Mr. Scholes says we are not quite right in stating that 'the *Music Student* is owned by Messrs. Evans Bros.' Well, we got our information from the best possible source—the cover of the journal itself. On the back of the October issue—the only number handy—we read 'Published by the Proprietors, Messrs. Evans Bros., Ltd.' Our dictionary tells us that a proprietor is 'an owner,' 'one who has the exclusive right to a thing.' If both cover and dictionary tell the truth, we would not give much for that right of veto which Mr. Scholes flourishes so proudly.

Further, Mr. Scholes tells us that Messrs. Evans Bros. are not a firm of music publishers. He ought to know, of course, but as we have occasionally received review copies of music issued by the firm, we reasoned in our simple way: A music publisher is one who publishes music (hence the name); Messrs. Evans Bros. publish music; therefore Messrs. Evans Bros. are music publishers. Mr. Scholes eschews logic, and says that they are not music publishers because they do not publish this or that kind of music, and because their output is small—an ingenious argument that reminds us of the nurse in 'Midshipman Easy,' who thought she was explaining away an inconvenient baby by pointing out that 'it was only a very little one.' However, these are small matters, and we allude to them only in order to show that we had good grounds for our statements.

In conclusion, let us return to Mr. Scholes' fanfare: 'The *Music Student* has never &c., &c.' With very slight reservations the same might be said of any other musical journal. Mr. Scholes would have been more convincing had he been less negative. To justify his mounting a pedestal he should have mentioned a few cases in which the *Music Student* has roundly condemned music issued by its advertising clients. We have been pretty familiar with the journal since its inception, but recall no examples of the wild and reckless policy that Mr. Scholes advocates. On the contrary, it has always struck us that the *Music Student*, so ostentatiously courageous about the month's best music, and discreetly silent about the worst, left its contemporaries panting in the rear so far as playing for safety is concerned.—[Ed., M.T.]

#### SUMMER SCHOOL OF CHURCH MUSIC

SIR.—If, as 'Mus. Bac.' says, 'the practice of hymns is despised by the ordinary choir,' is not the main reason to be found in the dullness of many of the tunes in common use? Use better tunes, and a keener interest in hymn-singing will follow.

One can hardly imagine a choir being unwilling to practise 'For all the saints' to Dr. Vaughan Williams' tune, neither can one feel that the success which has attended the hymn festival movement would have been attained had the hymns and tunes chosen been on no higher level than those commonly heard in our Churches.—Yours, &c.,

ARTHUR S. WARRELL.

12, St. Matthew's Road,  
Gotham, Bristol.



## MODERN SCALES AND ACOUSTICS

SIR,—Owing to modern musical development so much change is taking place in the teaching of 'harmony' and composition, that I think it is time our colleges and schools of music began to realise that more importance ought to be attached to that in music which can never change, and therefore should be the basis of all our theoretical training.

I refer to acoustical facts—for these have a more important bearing on our aural perceptions than many of our leading musicians realise.

A number of splendid articles have been written, and papers given, by Dr. Clay and Prof. Rankine of the Northern Polytechnic, Prof. Walford Davies, Vincent d'Indy, Edwin Evans, and others, but a great deal more remains to be said, and much more exploring must be done before we have a firm basis to work upon.

Prof. Walford Davies gives us a start with the following, which I take from his paper read before the British Association, and which was reported in the *Musical Times* of October, 1920:

'The distinguishing mark of music is Euphony . . .

Now there are in music three immutable euphonies based on mathematical associations, viz., the octave, the fourth, and the fifth, having the proportions 2 : 3, 3 : 4, and 1 : 2.'

If we take the notes forming these intervals with their harmonic series, they make up the major scale, thus:



Now these are directly derived from these 'immutable euphonies.' (That is, if our fundamentals are of the richest tone quality, for we know that the quality of a musical sound depends on the relative order and intensity of its upper partials, and further that the best tone is produced when the partials get weaker the farther they are away from the foundation tone.)

Now, is it illogical to assert that this diatonic major scale is the most natural scale to us because of its scientific origin?

Whatever modern music we train ourselves to enjoy, we must not deceive ourselves into believing that we are merely following tradition. The fact is that this scale—whether tabulated or not—existed as early as strings began to vibrate.

We can pick out any succession of sounds going in one direction and call it a scale, but we cannot prove it has a natural basis like this one; yet in Dr. Dunstan's 'Cyclopaedic Dictionary of Music' we read the following:

'We cannot prove that the scales which we employ are better than those used by other races or at other epochs.' (Elson.)

And again:

'The final conclusion is that the musical scale is not one, not "natural," or even founded necessarily on the laws . . . so beautifully worked out by Helmholtz, but very diverse, very artificial, and very capricious.' 'Musical Scales of Various Nations' (Dr. A. J. Ellis, F.R.S.).

The weak part about the 'whole-tone' scale and some of the other modern so-called 'scales,' is that they have no sense of key tonality, whereas in our major scale as above set forth we have tones and half-tones (we need not here enter into the subject of equal temperament) arranged by a natural law in such an order that in melody we can always keep a sense of direction. Having seen that the intervals of a tone and half-tone are as fixed as the laws of light and heat, what could we do better than divide the tones into half-tones when we want smaller intervals—thus forming our chromatic scale.

We now arrive at an interesting point: not every musical instrument gives forth the overtones from which we have formed our scale. The clarinet, for instance, which only gives out 'odd' partials, would require different treatment from the flute, with tones almost simple, i.e., without partials.

At the Northern Polytechnic, Prof. Rankine is at the present time experimenting with apparatus by which he will be able to register the quality of a musical sound.

In the edition of the *Musical Times* already referred to, Vincent d'Indy is said to exhort his student 'to weave into the very texture of his thought the existence of the series of Upper and Lower Partial.'

Now, until sound quality has in some measure been standardised by the scientist, the mere knowledge that these partials exist will not help the student very much. He must know how they affect his work, so that possibly the young composer will get his effects in accordance with new harmonic rules, by using certain orchestral instruments that bring out this or that overtone.

Mr. Edwin Evans says (*Musical News and Herald*, February 26):

'The relation of timbre to harmony and counterpoint is one of the many unexplored mysteries of music.'

And again:

'One has to realise that in a modern score a progression may be wrong between instruments of a kindred timbre, and right between others in sharp contrast, or vice versa.'

And yet in the same article he disparages the scientist in this manner:

'Musicians . . . dispense altogether with the long-sought solution, and very rightly proceed on their own lines, leaving theory to hobble along in the rear.'

In several of his articles I have thought Mr. Evans was getting near the heart of the matter, but each time I have been disappointed.

To conclude, I will ask the following questions:

Will not the octave, the fourth, and the fifth, with the scale produced by their overtones, remain throughout all generations while strings vibrate and human beings sing?

Will children ever be born with instincts for what we now call modern harmonies and sonorities in the same manner as they now have an instinct for the octave, the fourth, and the fifth?

Is the student right in working out progressions on the pianoforte as if the overtones given out by that instrument were the same as such instruments as the horn and the oboe or the flute and clarinet?

Is the time not ripe for the tabulation in our harmony and theory books of the scientific laws that govern our musical conceptions and perceptions?—Yours, &c.,

A. V. SAINSBURY.

88, Manor Park Road, N.W. 10.

October 3, 1921.

## SCALES AND TONALITY

SIR,—We hear so much at the present day about different forms of 'scales' that it may be worth while to inquire into the fundamental concept of a musical scale, regarding which some misapprehension seems to exist. As the character of melody is in its main outlines determined by the scale upon which it is constructed, our inquiry will involve some consideration of the principles of melodic progression. Two truths must be kept steadily in view: (1) No scale was ever based upon scientific theory. A scale is evolved out of the genius of the people who use it; it is not constructed. (2) Theory can explain only the scaffolding upon which melody is constructed, never the melody itself. In the following remarks I am speaking only of the natural scales; our modern tempered scale is an unscientific makeshift.

We hear it asked whether F sharp is higher or lower than G flat, and the question is variously answered. A singer, who generally possesses a refined, instinctive—though often uncultivated—sense for melody will place F sharp as the higher; the instrumentalist, whose ear has been vitiated by the tempered scale, is uncertain, and sometimes thinks it is lower, sometimes that the two are equal. The truth is that the question is a wrong one. There are no such things as F sharp or G flat in music; the connotation of the names is variable, and the attempt arbitrarily to fix an absolute pitch must always fail, because it answers to nothing in nature.



## 'A CORELLI FORGERY'?

SIR,—I have read Mr. W. Barclay Squire's letter in your October number with great interest. His conjecture that G. B. Vitali was the author of the spurious Corelli Sonatas published by H. Aertssens at Antwerp in 1692 is supported by two facts. In the first place, the circumstance that Vitali died in 1692 (on October 12) would make this year a peculiarly convenient one for the fraudulent issue of a work of his under the 'better-selling' name of Corelli.

In the second place, the names of the movements in the spurious Corelli Sonatas are very exceptional—especially 'Brando,' 'Borea,' 'Pira,' 'Arcicorrente'—and the fact that two at least, of these, 'Brando' (misprinted 'Neando' in Mr. Barclay Squire's letter) and 'Borea,' occur in Vitali's works is highly significant.

At the same time there are difficulties in the way of Mr. Squire's conjecture, in particular the following:

We may assume that Aertssens would hardly venture to pirate a work of Vitali during the life-time of the latter, and Vitali's death on October 12, 1692, did not leave much time for the publication of the Sonatas that same year. Secondly, how did Aertssens become possessed of the MS.? He does not appear to have published any previous work of Vitali, and is not likely to have been in communication with him before his death. Vitali's son, Tomaso Antonio, also a violinist and composer of repute, saw to the publication—at Modena, in 1692—of his father's Op. 14. It is not, therefore, likely that he entered into any fraudulent understanding with Aertssens.

Thirdly, Tomaso Vitali was probably familiar with his father's MSS., and it seems unlikely that Aertssens would have risked discovery and exposure at his hands. Apart from these considerations there is one point, and a most important one, with regard to which Mr. Squire begs the question. He says that 'an edition of the genuine Op. 4 is recorded by Goovaerts as having been published by Aertssens at Antwerp in 1695.'

Was it the genuine one? The spurious Sonatas have reposed unchallenged in the British Museum for a number of years, and are recorded by Eitner as a work of Corelli. It is quite possible that M. Goovaerts, in recording the publication of 1695 ('Academia Ottobonica overo Suonate a tre' istromenti da Archangelo Corelli da Fusignano detto il Bolognese, Opera Quarta'), was equally ready to trust to the title-page.

I have made great efforts to trace a copy of the 'Academia Ottobonica,' but without success. M. Charles van Borren, librarian of the Conservatoire at Brussels, has most kindly been unremitting in his efforts to run it to earth. M. Goovaerts informed him by letter that all the MS. notes of his 'Bibliographie' were deposited at the Musée Plantin at Antwerp, but the curator there reports that he can discover no reference in the notes to the work in question.

There is one small point which I would like to mention in conclusion. The earliest edition of Corelli's Op. 1 recorded by Eitner is, as Mr. Barclay Squire says, that published at Rome in 1683, the year in which Purcell's 'Sonatas' in three parts first saw the light. There is, however, in the British Museum the second violin part (presented by Mr. E. J. Dent) of an earlier edition printed at Rome by Gio. Angelo Mutij in 1681.—Yours, &c.,

F. T. ARNOLD.

67, Prince's Gate, S.W.7.

November 12, 1921.

## KNELLER HALL CONCERT: A CORRECTION

SIR,—In referring to the performance of my 'Egyptian Scenes' at Kneller Hall, on September 29, your representative adds 'Small wonder that Sir Charles Stanford, who was present, was seen to advance slowly but deliberately towards an adjacent duck pond.' As a matter of fact Sir Charles Stanford did not arrive until after the performance of my *Suite*.—Yours, &c.,

58, Avondale Road,

CUTHBERT HARRIS.

Gorleston-on-Sea.

November 18, 1921.

## 'WHY USE WORDS?'

SIR,—The article which appeared in your November issue, entitled, 'Why use words?' raises several interesting questions.

In the first place, Is it an entirely new departure, as the writer seems to think? I venture to suggest that it is merely a return to very ancient—almost prehistoric—music. We know very little about the music of the Greek chorus, but we find interspersed in the MSS. various fatuous-looking words such as: 'iob, iob, iiii, ai, ai, orororororoi, oon, aaa, pa, ya, &c., which seem in some way to anticipate 'G. M. C.'s' suggestions. But we must remember that these exclamations alone did not constitute the chorus. They occur only in places where the context has made it perfectly clear what feelings they are intended to represent—whether fear, pity, surprise, anger, dismay, or any other strong emotion. An examination of the 'Troades' or the 'Supplices,' or the last part of the 'Persæ,' will show what I mean. The hearer is never left to guess for himself, as he would be if 'G. M. C.'s' suggestion were adopted.

In the second place, if words are unnecessary encumbrances to the song, how was it that they ever came there at all? Why did not men continue with the good old incoherent noises they produced at first? Obviously they must have felt the need for words in song, otherwise they would never have used them, any more than they would have worn clothes or built houses if they had never felt the need for these. Besides, think of what we should have lost had words never found their way into song. Should we ever have had the English Madrigal school—Morley, Wilbye, Byrd, and their contemporaries—if they had not gone to the Elizabethan lyrics for their words? It is quite true that even these dispense with words upon occasion: they have their 'fa-la-las' and their 'hey nonny nonny's,' but these are merely lyrical conventions, and (as in the Greek chorus) their context shows the feeling they express, or they are simply refrains. Or, again, should we have had such simple gems as Farrar's 'Lord, for Thy tender mercies' sake,' or such vigorous writings as Travers' 'Ascribe unto the Lord' or Purcell's 'Rejoice in the Lord alway,' or the pathos of Wesley's 'Wilderness,' had the words been omitted, to say nothing of secular songs such as Schubert's 'Erl King' or Quilter's 'Now sleeps the crimson petal'?

Vocal music has this advantage over instrumental, that the hearer is able, or should be able, to interpret it quite definitely for himself: the words, however bad, make the song at least intelligible. But it is almost impossible to go to a concert of instrumental music without finding on the programme a lot of stuff about Destiny themes and Agony themes, and the Soul wrestling with Fate, and one thing and the other—how are we to know that the music means all that? It might as well depict the composer wrestling with his collar stud. *Délivrez nous de la langue figurative!*

I believe it was Strauss who said that with the aid of an orchestra he could picture a man eating soup. For my part, I should never see the picture unless someone came on and sang definitely in a language which I could understand, 'I am eating soup.' I do not deny that a great deal can be suggested by instrumental music: the fairies, for instance, in the Overture to 'A Midsummer Night's Dream' or the Performing Bears in Elgar's 'Wand of Youth.'

As for the fact that the words of many songs are so poor, is not this the fault of the musician for selecting them? It may be well to remind ourselves that the Greek *μουσική* included any art over which the Muses presided—Music, Poetry, Oratory, Philosophy—in fact, any intellectual activity, and the *μουσικός* to Plato or Aristotle was a man who was conversant with all these—a man of letters, thoroughly well educated. But to-day it is not so. The musician is too often a musician only in a narrow sense: he is considered fit for a high musical degree if he can pass the 'Matric.' He may become a Mus. Doc., and then perhaps some University will confer upon him an honorary M.A., though he is still under the delusion that Ella Wheeler Wilcox is greater than Sappho. It is not surprising that under such circumstances musicians have little literary appreciation, and that they choose bad words for songs.

It is equally true, of course, that in many cases literary men have no musical appreciation. Charles Lamb was forced to confess that in whistling 'God save the King' he 'could not arrive within many quavers of it,' and there may be quite a few University dons to-day who think that the Largo in G is the acme of musical perfection. But this does no harm to anyone; they do not set up as composers. Neither ought any composer to set about writing a song unless he has sound literary appreciation.

But to return to 'G. M. C.'s suggestion. The idea may be sound enough theoretically, but practically it is impossible. Think of a singer getting up in the Albert Hall and singing strings of incoherent labials, palatals, dentals, and what not, to an audience of several thousand people. Whatever the composer might intend, the effect would be ludicrous; the British public has a strong sense of humour.—Yours, &c.,

L. N. C. BARNABY.

103, South Croxted Road, S.E.21.

November 6, 1921.

P.S.—It has just occurred to me that 'G. M. C.' may be pulling our legs; if so, it has been skilfully done.

## Sharps and Flats

Hummel, Clementi, and Czerny were three of the most sterling musicians who ever lived, and most of their truly splendid pianoforte works, especially those of Clementi and Czerny, will continue to be studied, played, and admired long after practically everything that is being written nowadays is completely forgotten.—*Algernon Ashton.*

We all know why a Scotsman walks up and down when he plays the pipes: he is harder to hit that way. But I cannot understand why some opera singers keep walking up and down when engaged in the musical equivalent of a conversation with a friend.—*Ernest Newman.*

In Albert Sammons we have one of the two greatest living violinists; in Elgar's Concerto we have the greatest violin concerto. When Sammons plays the Concerto the hall should always be crowded; on Wednesday it was two-thirds empty. In a few days Kreisler will be here, and people will be turned away in hundreds; have all those hundreds ever flocked to hear Sammons? This wonderful artist's only fault is that, 'in spite of all temptation,' &c. . . . —*Percy A. Scholes.*

I should like to know what delusion the editor of *Fanfare* labours under when he selects the 'poetry' for the paper, for I do not think in a poetry-loving life I have yet come across more placid specimens. . . . The more I study *Fanfare* the more grateful I am to it for giving me the opportunity to distinguish between art and cheek.—*C. Dutoit.*

Manchester is the only town where I have ever had to request an audience to cease talking during my songs. And I have never elsewhere known a gentleman to stand up in the middle of a song to remove superfluous garments.—*Ernest Greville.*

'While lunching with Arthur Bliss the other day, a vendor of cheap music entered the restaurant. . . . —*Leigh Henry.*

'Your paper, to say the least, interests me very much. In reading it over I feel an enthusiasm in it that should produce in London at last a real journal of interest. I shall be only too happy to do a cover. . . . —Very sincerely yours, Edward McKnight Kauffer,' in a letter to the editor of *Fanfare*.

What joy to discover oneself in the presence of a work [Stravinsky's 'Concertino'] in which the composer expresses in five minutes what Brahms and the German school stutter over for an hour! —*Francis Poulenc.*

'*Musical Times*, if we may be allowed a little grammatical laxity, evidently consist of the dead beat. There is only one good article in the [October] number . . . "Vittorio Gui," by Guido M. Gatti.' —*Leigh Henry.*

## Sixty Years Ago

From the *Musical Times* of December, 1861:

BEETHOVEN's music is now listened to with an attention and delight that his real friends and admirers could scarcely have anticipated. Not unfrequently, indeed, these feelings border on prejudice, since it is impossible that amateurs generally can appreciate those portions of his works which the cultivated professor is often at a loss to understand; nevertheless it is gratifying to witness the anxiety with which the uninitiated endeavour to comprehend what is termed classical writing, emanating from so great a man; exerting their auricular and intellectual faculties to admire that which, in all probability, is far from being congenial with their pre-disposed taste and ideas.—'Recollections of Beethoven,' by Cipriani Potter.

BELFAST.—A performance of music was given last month at St. Malachy's Church upon the new organ, by Mr. Sutton Swaby, who brought out the tones of the instrument with great effect, and played some difficult fugues in good style.

WESTBOURNE HALL, BAYSWATER.—The first of a series of six subscription concerts was given at the above New Music Hall on Wednesday evening, November 6. . . . The second concert took place on the evening of the 20th, when the performers were Mr. and Mrs. Ferrari, Madame Dolby, and Mr. George Perren. Violin, Mr. Heine; violoncello, M. Pague; pianoforte, Mr. Carter, and accompanist, Herr Ganz. The instrumental portion of the programme was the principal feature of the evening, as upon the first occasion. Joseph Heine is a very good player on the violin, but one may have too much of a good thing, and half-an-hour at a time is rather beyond the limits for that instrument.

## ROYAL ACADEMY OF MUSIC

A course of three lectures on Beethoven was given by the Principal in the Duke's Hall on Wednesday afternoons commencing October 26, two of which had been previously heard at the Royal Institution in June last. In the first the lecturer dealt with the revised attitude of the present generation; personal characteristics of the master; method of work, discoveries, and the influence of literature upon his music; young Schumann's appeal to Germany in 1836 for a national monument.

The second lecture was mainly devoted to an interesting survey of contemporary pianists; Beethoven's own style and its influence upon pianoforte technique; the Variations and Sonatas (illustrated by Mr. Harold Craxton); the lecturer's personal acquaintance with great Beethoven players.

The subjects of the last lecture were: The great String Quartets; bread-work and pot-boiling; the attitude of London and Paris towards the composer contrasted; the Philharmonic Society's connection with him; his end, and general remarks upon his genius. Mr. H. Wessely and students played the last Quartet, Op. 135.

An interesting chamber concert took place on October 31. The chief items were the first movement from the String Sextet in E flat by Frank Bridge, a movement from the Pianoforte Sonata in B flat minor by C. Albani (Miss May Chipperfield), and a MS. 'Suite from a Fairy Opera,' for string orchestra, by Paul Kerby, a charming work, conducted by the composer.

The R.A.M. Club held a social meeting in the Duke's Hall on Saturday, October 29. The musical programme included Sonatas for violoncello and pianoforte by Hué and Rachmaninov, which were played in artistic manner by Mr. Felix Salmond and Mr. Harold Craxton, and Miss Dorothy Phillips contributed some dances.

The Sainton-Dolby Prize, for sopranos, has been awarded to Lucy Goodwin, a native of Nottingham.

Chamber concerts are held at Bishopsgate Institute every Monday at 1.10 p.m. for an admission fee of 3d., which includes programme and tax. The director is Mr. Francis W. Sutton. On November 7 the music included movements from works of Mendelssohn, Beethoven, and Mozart.



## ROYAL COLLEGE OF MUSIC

There have been two Patron's Fund rehearsals this month, at the first of which four British executive artists—two vocalists, a pianist, and a violinist—were given the opportunity for rehearsing solo works with the New Queen's Hall Orchestra, conducted by Mr. Adrian C. Boulton. The second rehearsal followed the usual plan in giving new works by British composers.

College composers have been well represented at the chamber and informal concerts: Harold E. Mackinlay by a Scherzo and Trio for string quartet, Harold Clayton by two songs, Sydney Northcote by a song with string quartet accompaniment, Elsie Thornton by two songs, Maurice Jacobson by two songs, H. Stanley Taylor by a Sonata for clarinet and pianoforte, Dorothy A. Peache by a String Quartet, and Mirabel Cobbold by vocal Quartets.

The Opera Hall has been the scene of great activities, 'Hansel und Gretel' having received two performances with different casts. At these performances no outside help of any sort was obtained, the orchestra consisting of College students, and the members of the cast providing their own dresses and make-up, with a degree of success that augurs well for a high standard of operatic performance by British artists.

Excellent results are being shown by Mr. Boulton's class for conductors, seven of whom have conducted the small orchestra in a Mozart Pianoforte Concerto and a Haydn Symphony at an informal concert.

On October 26 the College assembled to do honour to the memory of Sir Hubert Parry by the opening of the new Parry Room. This handsome room, which runs the entire length of the College building, is part library, part museum, and part workshop. It contains a fine collection of classical and modern music—much of great value, viz., the forty-six volumes of the Bach Gesellschaft edition, and many in the original autograph, as Schubert's 'Unfinished' Symphony. There is already the nucleus of a collection which will contain the finest examples of general literature. After the opening of the new room, the College orchestra and choral class took part in a performance in the concert-hall of Parry's Oratorio 'Job,' under the direction of Sir Hugh Allen.

M. J.

## TRINITY COLLEGE OF MUSIC

During the past month Dr. C. W. Pearce completed a course of four lectures on 'The Music of the 17th century.' Other lectures were given by Prof. John Adams (on 'Educational Psychology'), and Dr. John Warriner continued his course of lecture-lessons on the 'Practical Application of Psychological Principles to the Teaching of Music.'

Entries for the Bambridge Pianoforte Scholarship close in the first week of December. The Scholarship entitles the holder to the full course of training, together with a maintenance grant of about £50 per annum.

Some interesting distributions have taken place recently. At Merthyr Tydfil a successful prize distribution was held. The results were most satisfactory, as there was a large attendance of teachers and others interested, and a very creditable programme of music was performed. Prizes were presented by Mrs. Wills, in the unavoidable absence of Mrs. Hughes Evans, and Mr. V. A. Wills presided at the function. Mr. Rodwell, the secretary of the College, also attended, and gave an address in which he pointed out that the certificates and prizes gained by the successful candidates were not empty honours but had to be won by good work. He also described the work of the College, not only in England but in many other parts of the world. Mr. Thomas, the energetic local secretary, was deserving of much praise for the arrangements.

Birkenhead, on November 10, had a very large attendance at the Town Hall for the annual prize distribution of that centre. His Worship the Mayor presided, and was accompanied by the Mayoress, who presented the prizes. This year is the twenty-first anniversary of the formation of the centre, a fact which added special interest to the proceedings. To mark the occasion and its appreciation of his work, the local committee presented the secretary, Mr. Kok-Alblas, with a silver cigarette box,

and his able assistant, Miss Kok-Alblas, with a hand-bag. The secretary of the College (Mr. Rodwell) gave an address on the work of the institution.

Lowestoft centre has had its first distribution since the war. There is every indication of a great revival of interest, as shown by the entries for both the practical and theoretical examinations. The Rector of Lowestoft presided, and the prizes and certificates were presented by Mr. Rodwell, who laid stress on the necessity for more entries for the theoretical examinations and the desirability for more boy candidates. Sir Frederick Bridge had intended to be present to represent the College, but to his great regret had been prevented by illness. An interesting concert was given by successful candidates.

Dr. Horner the director of examinations, has now returned from conducting examinations in South America. He reports very favourably on the prospects of the College examinations being firmly established in that continent, especially with regard to such towns as Buenos Aires and Montevideo, where examinations have now been held for some time past.

It is interesting to hear that the Education Departments of the Punjab and other States in India now recognise the practical and theoretical Senior Certificates in music.

The building alterations at the College are proceeding satisfactorily, and it is hoped that the interior will be finished before the beginning of next term.

At the forthcoming Queen's Hall concert two new works will be performed, both in manuscript—Alec Rowley's Legend for strings and organ, and Dr. C. W. Pearce's Meditation for orchestra, organ, and bells.

## THE WELSH MUSICAL FESTIVAL AT MOUNTAIN ASH

This Festival was held on October 22 and 24, under the directorship of the promoter, Mr. Cyril Jenkins, with Lord Howard de Walden as president, in the spacious pavilion, a permanent reminiscence of the great National Eisteddfod of 1905. The competitive section lasted over both days, the Festival closing with an evening orchestral concert, which, with few alterations, was repeated at Maesteg on the evening of October 25.

Inaugurated last year with a degree of success, ostensibly to further the cause of modern music, and to foster instrumental playing in Wales, the Festival this year was again devoted to works by modern composers—Elgar, Goossens, Ireland, Bantock, C. Jenkins, Holbrooke, Delius, Malipiero, &c.—and if public interest is a criterion, the event was highly successful, as, despite torrential rain, fully five thousand persons visited the pavilion on Saturday, swelling to nearly double that number on Monday, and the concert attracted still more. Such attendance was not surprising in a district intensely musical and replete with associations of famous conductors and choirs, past and present.

The highest musical culture was scarcely evidenced on the vocal side, the performances being emotional rather than intellectual and psychological, and, *mirabile dictu*, the instrumental players reached a higher standard than the vocal solo class—a clarinet, horn, and trio (flute, violin, and harp) receiving high encomiums. This is gratifying when special consideration is being sought for this department. As is so often pointed out, there is no lack of talent here; the deficiency is rather one of really capable teachers for each instrument with its own peculiar technique, and also (*sotto voce*, please!) of adjudicators able to punctuate their remarks, either personally or by deputy, with practical illustrations. Individual players and small orchestras of a class are plentiful, but education and consolidation are needed for the establishment of an orchestra satisfying national ideals. Exponents are also distributed over wide areas, and rehearsal difficulties are thereby greatly enhanced. Thus the question of a national orchestra resolves itself into one of finance. So well known is this that it is surely gratuitous to labour it further from the concert-platform to the evident bewilderment of the audience. It may be suggested that part of the very generous prizes offered for choral singing might well have been diverted to encourage instrumental quartets and quintets, and small orchestras (not omitting school orchestras,

for that way salvation lies); and inasmuch as professionals will compete, why not two classes?

The evening concert was mainly orchestral, and worthily did the players brought from London by Mr. Jenkins replace the London Symphony Orchestra, which was engaged elsewhere. The programme opened with the Prelude to the 'Meistersingers,' interpreted in fine style under the conductorship of Mr. Appleby Matthews, and firmly establishing the orchestra with the huge audience. Equally successful was the 'Ride of the Valkyries,' the 'Pathetic' Symphony, and Holst's 'Beni Mora.' The Mountain Ash and District Choral Society, under Mr. T. W. Millar, and accompanied by the orchestra, gave a virile reading of the 'Challenge of Thor' by Elgar; the 'Wraith of Odin,' and 'As Torrents in Summer,' by the same composer, showed the choir to advantage. Mr. Andrew Shanks gave excerpts from the 'Meistersinger' artistically. Two new orchestral works were down as first performances—a 'Welsh Rhapsody,' by Cyril Jenkins, and the Overture to 'Bronwen,' by Josef Hollbrooke. Another work by Cyril Jenkins was the 'Magic Cauldron.'

On the whole, the Festival was most successful, and reflected credit on the promoter.

On Tuesday evening, at the Town Hall, Maesteg, an orchestral concert on similar lines was held, with Mr. Julius Harrison as conductor. The programme included Elgar's 'Cockaigne' Overture, the 'Unfinished' Symphony, 'Siegfried Idyll,' 'Ride of the Valkyries,' 'Welsh Rhapsody' and 'Magic Cauldron' (C. Jenkins), and vocal items by Mr. A. Shank.

O. P.-J.

## Music in the Provinces

(BY OUR OWN CORRESPONDENTS)

### BELFAST

The Belfast Symphony Orchestra made a very successful beginning of its season by a concert in Wellington Hall, on October 22.

The Orchestra, carefully trained and brilliantly conducted by Mr. E. Godfrey Brown, earned distinction in Beethoven's eighth Symphony, Coleridge-Taylor's Rhapsodic Dance, 'Bamboula,' Mozart's 'Magic Flute' Overture, and in sundry other works. Mrs. John Seeds charmed the audience by her refined and artistic singing. The excellent programme was completed by violin solos played by Mr. J. B. Gray.

A miscellaneous concert opened the season of the Philharmonic Society, on October 28. Handel's Coronation Anthem, 'The King shall rejoice,' and the Dance from Elgar's 'Bavarian Highlands,' were the only works for combined chorus and orchestra. The solo artists were Signor Lenghi Cellini (vocalist) and Prof. Michael Esposito, the eminent pianist of Dublin, whose visits to the Northern capital have been all too rare. He played with perfection pieces by Handel, Scarlatti, Chopin, and Rubinstein. A dainty Berceuse by Prof. Esposito was well performed by the orchestra, with the composer conducting.

### BIRMINGHAM

The Choral Union opened its season on October 15 with a performance of 'Elijah,' under Mr. Richard Wassell. On October 22, the Choral and Orchestral Association gave interest to its two hundred and ninety-sixth Popular concert by a revival of Cowen's melodious Cantata, 'The Sleeping Beauty.' Both this and 'Blest Pair of Sirens' were very well performed under Mr. Joseph H. Adams.

The Birmingham Bach Society gave a second performance of Bach's 'Coffee' Cantata, at the Midland Institute, on November 3, and certainly Mr. Bernard Jackson was justified in repeating this delightful work. A small orchestra took part in a pleasing performance.

The City Orchestra had a busy day on November 20. In the afternoon a children's concert was held, and it is calculated that about two thousand five hundred children attended. The idea of bringing orchestral music before the youngsters of our town has, of course, an educative tendency.

As on the previous occasion, remarks respecting the music were made by Mr. Sydney Grew. The principal items were the 'William Tell' Overture, Jarnfelt's Preludium, Dvorák's Humoresque, and a Mozart Symphony.

In the evening the Orchestra gave a Wagner programme, which included the Overtures to the 'Mastersingers' and 'Tannhäuser,' also the Preludes to Acts 2 and 3, and the 'Entrance of the Gods into Walhalla,' from 'Rheingold,' and two vocal selections, the Prize Song and Elsa's Dream, sung by Mr. Frank Titterton and Miss Margaret Harrison. Mr. Appleby Matthews, a Wagnerian enthusiast, conveyed his enthusiasm to his rank and file.

The Sunday concerts at the Grand Hotel have greatly improved as regards attendance, and so has the playing of the orchestra. The programmes are varied in character, English composers being well represented. Symphonies by Beethoven, Haydn, Mozart, Dvorák, and César Franck are the principal features of these enjoyable programmes.

The Sunday evening orchestral concert at the Grand Theatre, on October 30, was conducted by Mr. Joseph Lewis with infinite care and excellent results. Dvorák's Symphony 'From the New World' was the principal item, in which the City Orchestra achieved artistic phrasing and fine tone-quality.

So far the finest concert of the season was the City of Birmingham Orchestra's second symphony concert at the Town Hall, on November 9, when Mr. Albert Coates conducted a greatly augmented orchestra of nearly a hundred performers. Mr. Appleby Matthews had already prepared the programme, which comprised Rimsky-Korsakov's 'Cortège de Noces,' the 'Siegfried Idyll,' Scriabin's gorgeous 'Poème de l'Extase,' and Beethoven's C minor Symphony, the last two conducted without a score. In addition to these, Mr. Coates introduced the Bach-Elgar C minor Fugue. It was altogether a memorable concert, especially in tone-power and overwhelming climaxes. Naturally it aroused the enthusiasm of the audience in the fullest manner.

On the evening of Armistice Day a concert was given at the Town Hall, and a collection realised £40, which will be allotted to the Birmingham Mail Christmas fund. The concert was organized by the Birmingham Police Band, under the direction of Mr. Appleby Matthews, who directed a programme quite unique in character. On this occasion the Birmingham Choir made its début under Mr. Joseph Lewis, the choirmaster and conductor. César Franck's setting of the 150th Psalm and Elgar's 'For the Fallen,' were impressively performed. Intense solemnity was realised by Beethoven's 'Equali,' given out by four trombones played from a concealed position.

Arnold Bax's G minor Quartet was among the works played by the Catterall Quartet on October 14, under the auspices of the Birmingham Chamber Concerts Society, at the first of five concerts. Miss Beatrice Hewitt has established a Pianoforte Quintet under her name, the string players being Mr. Louis Pecsai, Mr. Paul Beard, Mr. Frank Venton, and Mr. J. Cattock. At their first concert, on November 5, they did justice to the familiar Brahms and Dvorák Quintets, and a Quartet by Mr. Alfred Wall received its first performance at Birmingham.

Among the soloists recently heard have been M. Cortot at Mr. Max Mossel's first subscription concert; Dr. Tom Goodey, in Holst's 'Rig Veda' songs at a British Music Society concert; M. Dupré on the Town Hall organ; and Miss Ursula Greville in a programme of Messrs. Curwen's modern British songs. On October 17 Miss Murray Lambert played violin music at the Town Hall, and three vocalists sang songs by Mr. Landon Ronald.

On the stage we have had 'Le Bourgeois Gentilhomme,' with Lully's music, as part of Mr. Barry Jackson's spirited enterprise at the Répertoire Theatre; two weeks of Carl Rosa; and 'The Beggar's Opera.'

Carlisle Choral Society gave its first concert of the season in the Drill Hall on November 17 under the conductorship of Dr. F. W. Wadely. The programme included Schubert's 'Song of Miriam,' with Miss Agnes Nicholls as soloist, Elgar's 'Black Knight,' and Beethoven's 'Eroica' Symphony.

## BOURNEMOUTH

The Bournemouth Symphony Concerts are now in full swing, and on all sides the opinion is held that the opening weeks of the season have proved exceptionally interesting. In one direction, at least, the season is likely to break all records—that is to say, in regard to the general quality of the novelties.

At the second concert, on October 13, expectation ran high as to the pleasure derivable from the production here of the three movements, 'Mars,' 'Saturn,' and 'Jupiter,' from Gustav Holst's formidable composition, 'The Planets.' The almost terrifying ruthlessness of 'Mars' made a profound effect, which was perhaps hardly sustained in the succeeding movements. The music was magnificently played, the adequate representation of such a large-scale work being no mean achievement to the credit of Mr. Dan Godfrey, when we consider the immense scope of the composition as compared with the numerical forces at his disposal. Mozart's great C major Symphony, by reason of its perfection of style, lost nothing in its association with the most recent phases of orchestral art.

On October 20 interest was chiefly centred in Glazounov's fifth Symphony and in the actual first performance of a new composition by Arnold Bax, entitled 'Tintagel.' This was very successfully produced, Mr. Bax being the recipient of a genuine outburst of applause. Lovely passages abound in his score, and the poetic quality of the music is everywhere exemplified. One felt, however, that a better structural balance could have been obtained, and that a keener sense of climax would have improved this deeply-felt piece of writing. Mr. Godfrey's handling of the intricate score was above reproach.

The F major Symphony of Brahms was the principal attraction in the following week's programme, its performance being extremely fine. New to Bournemouth were three Dances from Manuel de Falla's 'Three-Cornered Hat' Ballet, sparkling, exhilarating experiments in rhythm that quite carried the audience away.

Schumann's D minor Symphony, Glazounov's Fantasia, 'La Forêt,' and Bantock's Orchestral Ballad, 'The Sea Reivers' (first time at Bournemouth), came to a hearing on November 3. The well-balanced performances of these diverse compositions gave much pleasure. By no means the least successful of the works was the bracing, spume-driven seascape by Granville Bantock.

The programme for November 10 was not quite up to the level of interest of the preceding concerts, although both Beethoven's second Symphony and Brahms' 'Academic' Overture are not works one would wish to exclude from the repertory. But the composition of the programme as a whole lacked that galvanic force which stirs up the latent receptiveness of an expectant audience. However, the first-rate performances of the two works mentioned proved very acceptable to the bulk of those present. A novelty—'An Autumn Nocturne,' by Albert Cazabon—received its initial performance. Pleasing, though unoriginal, it ran an innocuous course.

The soloists at these recent concerts have been Miss Dorothy Chalmers (Glazounov's Violin Concerto), Mr. Julian Clifford (Concertstück for pianoforte and orchestra by Frederic Cowen), Miss Hélène Dolmetsch (Violoncello Concerto by Saint-Saëns), Mr. Anderson Tyrer (Liszt's Pianoforte Concerto in A major), and Mr. Albert Cazabon (Violin Concerto by Tchaikovsky)—all of whom gave effective interpretations of the works they had selected for performance.

## BRISTOL

Of recent choral interests the most important has been the hundredth concert of the Bristol Choral Society at Colston Hall on October 22, which also celebrated thirty years of hard and inspired work by Mr. George Risleley as conductor. The end of this period finds the Society high in honour and capacity—but, like many others, low in finance. Its powers of execution were well illustrated in Handel's 'Te Deum'—clearly and effectively sung—and an excerpt from 'Boris Godounov,' wherein only dramatic intensity was wanting in a praiseworthy performance. Other choral events have included the delicate singing of

Miss Florence Bradfield's Bristol Ladies' Choir (of thirty voices) on October 15; a special Congregational practice at All Saints' (City) held on the same day under several prominent Bristol musicians; and the Bristol Children's Concerts Society's gathering of six hundred school children at Colston Hall on November 5, to sing folk-songs under Mr. Geoffrey Shaw and to hear his lecture on 'Songs of our Own People'; and the vivacious and sonorous glee-singing of Kingswood Philharmonic Male-Voice Choir on October 31, under Mr. Tom Davies.

Church musicians have also been interested in Mr. Alfred Hollins' recital on October 15—Mendelssohn, Tchaikovsky, and Bach—and in a lecture on 'Church Music and Education' by Mr. Edgar T. Cook (of Southwark Cathedral), emphasising the responsibility of the Churches in raising popular standards.

A lecture by Mr. Napier Miles to the Venture Club, on October 31, summarized recent grievances.

Of other concerts we have had to rest content with Tétrazini and fellow-celebrities at Colston Hall, and an excellent chamber concert given by Mrs. Hallett and others which introduced Goossens' Suite for two violins and pianoforte and Herbert Howells' Quartet in A minor.

Coming events include, first and foremost, the Bristol New Philharmonic Society's concert under Mr. Arnold Barter on December 3. The programme contains Delius' 'On hearing the first Cuckoo in Spring,' Walford Davies' 'Five Sayings of Jesus,' and Holst's 148th Psalm. Bristol Cecilian Choral Society (formed of Messrs. J. S. Fry & Sons' employees), under Mr. Charles Read, has 'The Swan and the Skylark' and Parry's 'Pied Piper' in preparation for December 10.

Weston-super-Mare has decided to form a Society for the performance of glees and madrigals under Mr. G. H. Risleley.

## CAMBRIDGE

Cambridge musicians are very busy this term. The University Musical Society—now equipped with a full set of flat-pitched wind instruments, through the generosity of Mr. Barkworth, the librarian of the Society—has a full membership, and looks capable of doing justice to the ambitious programme of the season. Rehearsals are now going forward for the choral and orchestral concert at the end of term, when Bach's 'Christmas Oratorio' and Vaughan Williams' Fantasia on Christmas Carols will be given. Two successful chamber concerts—the first by the Dolmetsch family, the second by Miss Mignon Nevada and Mr. Louis Henry—have taken place under the auspices of the Society.

Dr. Rootham's new opera, 'The Two Sisters,' is to be performed at the New Theatre next term by the Operatic Society, and both chorus and orchestra are rehearsing under the direction of Mr. J. F. Shepherdson and the composer. Mr. Dennis Arundell is to be the producer, and as he has been prominently associated with most of the University's dramatic triumphs, his experience should be very valuable.

The Musical Club, now full to overflowing, 'goes sounding on its way.' The usual weekly meetings are being held, most of which are devoted to chamber music, some of it composed, and all performed, by members of the University. At a recent meeting, however, Mr. Leonard Borwick gave a recital, which was deservedly received with enthusiasm.

A number of miscellaneous concerts have been given, the most notable being a recital of modern English songs by Miss Ursula Greville. With the addition of the public lectures by Dr. Gray and Dr. Naylor, the series of organ recitals in Trinity College Chapel, and the weekly concerts of the Informal Music Society, the music-lover at Cambridge is by no means starved. Indeed, the musical activities of the University were never more flourishing.

The Dumfries and Maxwelltown Choral and Orchestral Society has included orchestral concerts in its present season's programme. On November 4 the Dumfries Select Orchestra, under Mr. W. J. Stark, played 'Finlandia' and the 'Jupiter' Symphony, and accompanied Miss Gertrude Page in the Tchaikovsky B flat minor Pianoforte Concerto.

## CHATHAM

Rochester, Chatham, and Gillingham Free Church Choirs' Association drew an audience of fifteen hundred people on both occasions—October 26 and 29—that performances were given of the Crystal Palace Nonconformist Choir Union music. Mr. Leslie Mackay conducted the choir of four hundred voices, and secured plenty of vitality and vigour from his singers. There was, however, a shortage of *pianos* and *pianissimos*, but the choir shows marked improvement since its formation last year.

Prior to his long tour abroad, M. Cortôt paid a farewell visit to Chatham on November 8, when, in Chopin and Schumann, his playing was as beautiful as ever. Miss Anne Thursfield sang a number of songs in Italian, French, Russian, and English with infinite charm.

Orchestral concerts by the bands of the Royal Engineers (under Lieut. Neville Flux) and Royal Marines (under Lieut. Charles Hoby) have been resumed. On November 8 the Royal Engineers gave a first performance of an Overture, 'Cleopatra,' by August Enna. Both directors of music promise novelties during the season.

## CORNWALL

Penzance Choral Society has now run a course of fifty years, and the present conductor, Mr. Hugh Branwell, has pulled the choir together, and organized a capable orchestra of twenty players. 'Judas Maccabaeus' is now in rehearsal for performance before Christmas. Few towns of the size of Penzance can boast as much musical activity, for in addition to these two organizations there is a fine orchestral society conducted by Mr. Walter Barnes, whose symphony concerts are unique in the county.

The Cornwall branch of the English Folk-Dancing Society held a meeting and a display at Falmouth on November 1. Lady Mary Trefusis said that folk-dancing was an outlet for national feelings, and would be a much better expression of emotion on such occasions as Armistice Day than the rather silly and childish things done around bonfires. Folk-dancing was found useful in convalescent soldiers' camps, for men who could not walk found that they could dance, and thus were cured. The Rev. C. Daly Atkinson sang some Lancashire and Somerset folk-songs.

## COVENTRY AND DISTRICT

The opening of November brought with it a cluster of musical events at Coventry, and concert-goers have been kept busy. The latter days of October passed unmarked by any music-making of importance, except for a Festival Evensong at the Cathedral arranged by the newly-formed Church Choirs' Association, which consists of the choirs of eleven Anglican churches in the city. Stanford's Service in B flat received a fine interpretation by upwards of three hundred voices, the anthem took the form of an excerpt from 'Mount of Olives,' and well-known hymns, sung to settings provided in the 'English Hymnal,' were given with finely-balanced tone.

Chief interest in the programme presented by the Coventry Choral Society at its annual autumn concert in the Baths Assembly Hall on November 2, centred in the visit of Mr. Edgar Bainton, who is the son of a local Nonconformist minister. Mr. Bainton appeared in the rôles of composer, conductor, and solo pianist. He conducted his 'Song of Freedom and Joy,' of which the choir gave an efficient performance, and contributed a large number of pianoforte solos, mostly of the modern school. Under its conductor, Mr. John Potter, the choir also sang a trio of part-songs. The vocal soloist was Mr. Herbert Simmonds, and Miss Florence M. Hanson acted as accompanist and also played violin solos.

The first of the Armstrong-Siddeley Motor Works musical organizations to hold a concert this season was the military band, which, under Mr. John H. Williams, was heard in an interesting programme at Parkside on November 5.

The Catterall Quartet provided the programme at the Coventry Chamber Music Society's first concert in St. Mary's Hall on November 7. Compositions by Beethoven, Elgar, and Borodin were performed, and a large audience

extended a cordial welcome to the players on their initial appearance here.

Under the auspices of the Coventry Philharmonic Society, Mr. Charles Tree delivered a lecture-recital, 'Songs grave and gay—and how to sing them,' at the Baths Assembly Hall on November 8.

Coventry Musical Club held its opening concert at the Union Street Assembly Hall on November 10, the Mayor taking the chair. So popular have these men's smoking concerts become, that it has been found necessary to provide larger accommodation for the coming season. The singing of the Male-Voice Choir, under Mr. John Chapman, was a feature of the programme, Walford Davies' 'Hymn before Action' being very finely interpreted. Flute and piccolo solos by Mr. Walter Heard, principal flautist of the City of Birmingham Orchestra, were executed in masterly style, and songs by Mr. Richard Bayliss and Mr. S. A. Wallace completed the bill of fare.

The Rover Orchestra, conducted by Mr. W. R. Clarke, arranged an Armistice Night concert for Friday, November 11. A programme of appropriate music was performed in the Rover Sports Club Recreation Hall.

## DARLINGTON AND DISTRICT

Darlington Choral and Orchestral Society has been obliged to suspend its work owing to lack of an adequate concert-hall in the town. The newly-formed Glee and Madrigal Society, under Dr. Arthur Kitson, gave its first concert in the small Mechanics' Hall on November 2, the principal choral pieces given being Bantock's 'Leprehaun,' Parry's 'Come, pretty wag,' and Elgar's 'Weary Wind of the West.' The Chamber Music Society is flourishing, and has given two concerts of the four announced for the season. On October 23 the Elzy Pianoforte Quartet gave a fine performance of Fauré's Quartet in C minor and Brahms' in G minor; and on November 15 Madame Fachiri gave a violin recital at which the chief work was Bach's Sonata in C minor. Miss Helen Anderton sang songs by Butterworth, Frank Bridge, and Parry, and Miss Ethel Page was at the pianoforte. At the Parish Church a series of organ recitals have been arranged by Mr. Hubert Walton (of Glasgow Cathedral), Dr. Arthur Kitson (of the Parish Church, Darlington), Mr. Arthur Leary (of Stockton-on-Tees), and Mr. W. Ellis (of Newcastle Cathedral). The first three have taken place, and on each occasion the Church was crowded.

On November 11 a lecture of exceptional interest on 'Shakespeare's use of Song' was given at Polam Hall by Mr. Richmond Noble, with illustrations sung by Mr. J. Vine, both of Belfast. The lecturer, a delightfully racy speaker, insisted on the dramatic importance of Shakespeare's use of song, and lamented the fact that so many settings were concert music and not stage music in any sense of the word. The settings composed by Mr. Vine and the lecturer in collaboration, as examples of how the thing ought to be done, were delightful in themselves and dramatically convincing.

Greatly to the regret of all concerned, Dr. Kilburn is retiring from the Middlesbrough Musical Union, whose activities will be confined to the preparation of a farewell concert later in the season. The Corlett concerts are in full swing, and as popular as ever. On October 5 M.M. Dupré and Cortôt appeared at the first concert, and on November 2 Moiseiwitsch was solo pianist, with Miss Munthe-Kaas, Madame Kirkby Lunn, and Messrs. Ben Davies and Robert Radford as vocalists. The 'international celebrity' concerts are also running this season, and drawing good audiences.

## DEVON

The small town of Axminster has now formed a Musical Society, with Mr. W. C. Walton as conductor of its choral and instrumental forces. 'Lauda Sion' and 'Hear my Prayer' are in rehearsal.

Plymouth Coleridge-Taylor Choral Society, conducted by Mr. M. Durston, on October 12 sang part-songs, including Coleridge-Taylor's 'Life and Death,' and Herbert Hughes' 'Down by the Sally Gardens,' Mr. Roland Hayes sang a 'Chevanché Cosagne' by Fourdain, and some of Quilter's Shakespeare songs.



The Choral Festival of Totnes Deanery, on October 21, brought together two hundred and eighty male and female chorists from the parishes of Ashprington, Berry Pomeroy, Bridgetown, Diptford, Holne, Harbertonford, South Brent, Stoke Gabriel, and Totnes. The Rev. T. Parry, rector of Diptford, conducted. The music for the Canticles and Psalms was taken from the Cathedral Psalter. Norman Churchill's fine tune to the hymn 'Come, let us join our cheerful songs,' made much impression.

Tiverton and District Choral Association, comprising eleven parish choirs, at its annual meeting expressed the opinion that in affiliation with the Diocesan Associations its work had resulted in improvement of Church music locally.

Miss Guerra da Fontoura arranged two concerts on October 27 and 28, at Exeter, in aid of hospital funds, and secured the valuable help of Dr. H. J. Edwards (who played pianoforte music), of Mr. Walter Belgrove (who sang Parry's 'Jerusalem' and Gounod's 'She alone charmeth'), of Miss Phyllis Smith (violin), and of several local performers.

A feature of the first music-making for the season of Exeter Chamber Music Club was the singing of Stanford's 'Songs of the Sea' by Mr. Walter Belgrove, with male quartet accompaniment and Dr. Ernest Bullock at the pianoforte. Haydn's String Quartet, Op. 76, No. 4, and Beethoven's 'Kreutzer' Sonata provided instrumental music, and a quartet of mixed voices sang Beale's 'Come let us join the roundelay,' 'Sweet day so cool' (E. C. Bairstow), and 'I asked my fair' (Champerne).

Plymouth Orpheus Male Choir (Mr. David Parkes) has already appeared three times this season at the 'celebrity concerts.' On the last occasion, November 4, Miss Amy Evans, Mr. Fraser Gange, and Miss Adela Verne were the visiting artists.

A sacred concert given on October 26, at Exeter, by Mr. H. T. Gilberthorpe, organist of St. Sidwell's Church, was particularly interesting. Mr. Gilberthorpe was at the organ, Mr. S. J. Bishop sang oratorio pieces, and Mr. A. Hunt played violin music.

## DUBLIN

The 'Mater' Concert at La Scala on October 16, in addition to the Dublin Symphony Orchestra, had two real attractions in Mr. Harold Williams and Miss Maud Clancy, who met with a cordial reception.

Miss Jean Nolan's song recital on October 19 was a delightful treat, and the audience enjoyed the various vocal schools from which selections were made. Dr. Larchet, who played the accompaniments, was represented by his new setting of W. B. Yeats' romantic lyric, 'The Lake Isle of Innisfree.' In her pianoforte solos Miss Rhoda Coghill showed a fine technique.

At the Scala Theatre, on October 23, a distinct novelty was presented in the shape of an Irish Symphony called 'Dathi,' descriptive of the wonderful career of the Irish prince who is said to have been killed at the foot of the Alps. This composition is from the pen of Mr. Joseph Crofts, a pupil of Prof. R. O'Dwyer, and shows fine writing with some passages of remarkable power.

The inaugural concert of the Irish Musical League took place at the Abbey Theatre on October 30, under the direction of Dr. John F. Larchet. Selected items by Purcell, Bach, Tchaikovsky, Granger, and Lawrence were well performed, with Arthur Darley as leader. Mr. Joseph O'Reilly was a tasteful vocalist.

At the Royal Irish Academy, on October 31, the opening session of the Bibliographical Society of Ireland was held, when, *inter alia*, an interesting paper by Dr. W. H. Grattan Flood on 'Aria di Camera, being the oldest printed collection of Irish music, 1727,' was read. Only two copies of this extremely rare work are known.

The Brodsky Trio and Dr. M. Esposito gave a recital in the theatre of the Royal Dublin Society on November 7, being the inaugural concert of classical music for 1921-22.

Very pleasant were the singing of Miss Megan Foster at the 'Mater' Concert at La Scala on November 13 and the pianoforte playing of Miss Myra Hess in the theatre of the Royal Dublin Society on November 14.

## EDINBURGH

A very enjoyable vocal and pianoforte recital on October 19 was given by Miss Alice M. M'Lauchlan and Mr. Ralph T. Langdon. The latter has recently gained the Bucher Scholarship at Edinburgh University. Miss M'Lauchlan is one of our promising contralto vocalists, and displayed a fine catholicity of taste. An interesting Dutch Suite by Röntgen, for pianoforte, was excellently played by Mr. Langdon.

On October 31 Miss Ursula Greville gave a finished performance of modern British songs. Certainly these songs got the best chance possible by her interpretations, and the artistic playing of Mr. Edgar Barrett. On November 9 Miss Jean Waterston gave one of her highly-enjoyable vocal recitals.

On November 9 the Royal Choral Union opened its season with 'The Golden Legend,' still a delightful and refreshing work. The alto section of the choir was excellent. The training of the singers under Mr. Greenhouse Allt shewed to great advantage in Elgar's 'Lullaby' from the 'Bavarian Highlands' Suite. The 'Dance Song' also received a spirited performance. Their interpretation ranks among the best things that the singers have done, and augurs well for the heavy season's work embodied in the scheme of the Choral Union's season, which includes two performances of Holst's 'Hymn to Jesus' in the spring of 1922.

On November 9 Miss Phyllis Graves (vocalist), Miss Esther Cruickshank (violin), and Miss Ruby Dunn (pianoforte), gave a delightful chamber concert. This Trio is becoming a local institution from which we always get the best. The programme included Schumann's Violin and Pianoforte Sonata, the Eccles-Salmon Sonata for the same instruments, pianoforte solos by Schumann, Brahms, and Dohnányi, and an excellent list of songs.

## GLASGOW

A large gathering assembled in Belhaven Church, on November 1, to hear a recital of original compositions by Mr. T. C. L. Pritchard, the accomplished and able organist of the Church. Six of the eight organ compositions presented were definitely 'programme' music, and showed that Mr. Pritchard possesses a fine gift of imagination which he is able to express in music with very considerable effect. Two of the pieces call for special mention—an Idyll, 'Summer Depths,' and 'Bruges: A Memory.' The two remaining numbers, a Prelude on the hymn-tune, 'St. Anne,' and an Introduction and Fugue from a Sonata in D, gave the composer more scope on the side of thematic development. Four settings of words of Keats, Byron, E. B. Browning, and S. J. Stone, were excellently sung by Miss Helena Hartley.

The first chamber concert of the Bach Choir series took place on November 3, when a programme of exceptional interest was performed. It is only at these concerts that an opportunity is afforded for hearing such compositions as the Concertos in D minor and C major for three pianofortes (with accompaniment for strings), which were the main items in the programme, and which were skilfully interpreted by Mr. A. M. Henderson, Mr. Philip Halstead, and Mr. Wilfrid Senior. The programme also included a Sarabande, Minuet, and Gavotte by Rameau, transcribed for the pianoforte and played by Mr. A. M. Henderson, and Reinecke's Variations on a Sarabande by Bach for two pianofortes, played by Mr. Henderson and Mr. Senior.

From time to time one is struck by the enormous change which has taken place here in regard to Sunday observance, especially in its relation to music. Less than a generation ago a Sunday concert was unheard of, the nearest approach to it being camouflaged under the title of 'Service of Praise.' Now, musical performances are not only openly tolerated and advertised, but are welcomed by a large section of the populace. Taking October as an illustration of the changed times, there were band performances every Sunday afternoon and evening at Kelvin Hall (an immense building commonly used for exhibitions), orchestral concerts under Mr. Horace Fellows at the Picture House every Sunday evening, set programmes at the many P.S.A.'s and P.S.E.'s for the people, and a large number of Sunday

evening organ recitals in the Churches. Report says that all these musical undertakings invariably attract huge audiences.

Three great pianists gave recitals at Glasgow, viz., Cortôt on October 28, Lamond on November 9, and Hofmann on November 11.

The season of the Choral and Orchestral Union opened with a Saturday popular orchestral concert on November 12. The personnel of the Scottish Orchestra is practically the same as last season, but the string section has received some recruits, the addition giving gratifying results as regards balance of tone. A detailed notice must be held over until next month. Meanwhile it is satisfactory to record the popular reception of Mr. Landon Ronald and the Scottish Orchestra by an audience which completely filled St. Andrew's Hall.

#### HASTINGS

The spade-work which Mr. Julian Clifford lavished on the hard soil of Hastings two years ago has already appreciably affected the attitude of the town towards music in general. Though this is only his third winter season he has built up an enthusiastic body which, while ready with friendly criticism, was so determined to have the same orchestra again that it got its way with the corporation. An important outcome of the awakening of musical life is the formation of another choral society in addition to the long-established Madrigal Society. Thanks to the efforts of Miss Florence Aylward, the new society, strong in numbers, made a promising start in October under the conductorship of Mr. Claude Powell. That the spirit of rivalry is stimulating is evidenced by the fact that the Madrigal Society will this season join the Municipal Orchestra in performances of 'The Messiah' and an Elgar work.

To judge by the opening symphony concerts in November, the orchestra is even better this year than it was last. The 'Unfinished,' and notably the 'New World,' Symphonies, revealed a sense of rhythmic unity that is rare in provincial organizations. Among newer things Glazounov's 'Stenka Razin' stands out as a fine example of programme music, and for a strikingly individual interpretation. Mr. John Davies was quite equal to the exactions of Max Bruch's G minor Concerto, and Miss Helen Guest succeeded in making the solo part of Moszkowski's Piano Concerto in E sound really impressive.

Each symphony concert will henceforth include a British work—a welcome innovation here, where the local appetites were whetted by last year's British Music Festival, and are ready for more.

On November 12 Elgar's Violin Concerto had a sympathetic and authoritative exponent in Miss Isolda Menges. She took no niggardly view of the work, nor did her well-balanced emotional temperament interfere with her luscious tone or certainty of rhythm. True, her vibrato is too continuous, and would be really acceptable if less generously employed. Taken as a whole the work had a broad and sane interpretation from the soloist and her associates.

#### INVERNESS

Like so many other centres, Inverness suffered artistically through the war. At present it is slowly being awakened to musical activity.

The Choral Society under the conductorship of the local teacher of music in the schools, Mr. Lewis Owen, has been revived. Prior to the war the conductor was Mr. W. S. Rhoddie, an ardent Sol-faist, who had done a great work in choral matters in these parts. The Society gave 'The Creation' (Haydn) and 'For the Fallen' (Elgar) last season. This season it proposes to give 'The Messiah' and 'Elijah'—rather old battle horses, but they may serve to brighten up interest in musical doings.

A string orchestra is in being under Miss Sara Walker, a local enthusiast, and one whose instrumental programmes kept the musical flag flying during the war.

At the Cathedral Mr. D. E. Roberts (appointed last year) gives monthly organ recitals which are very well attended. For the Church services we have a library of a hundred and eighty anthems of all schools, ancient and modern, one of

which is sung each Sunday. Mr. Roberts also conducts the Inverness Male-Voice Choir. A meeting was recently held to inaugurate the Inverness and Northern Counties Musical Festival. Mr. Hugh Robertson came from Glasgow to speak, and great things are anticipated from the scheme. It is hoped to hold the Festival in June next. Much could be made of the Gaelic music of this part of Scotland, but a leader of Gaelic seems necessary. The lowland county is fortunate in having such a leader in Mrs. Kennedy Fraser, at Edinburgh. It is hoped to include Gaelic airs and folk-songs in the programme of the coming Festival.

#### LIVERPOOL

The programme of the Philharmonic Society's second concert, on November 1, contained only four items, but with M. Cortôt as solo pianist and Mr. Albert Coates as conductor there was plenty of interest, both musical and personal.

The Brahms D minor Concerto was not a happily-chosen medium for M. Cortôt's brilliant art. He was temperamentally better suited with Franck's sparkling Variations, which were delightfully played. Strauss' 'Heldenleben' was by no means an unwelcome revival, although nowadays its exhilarating moments scarcely atone for its prolixity. The fourth number was Mr. Coates' Suite of string music from Purcell.

The performance aroused memories of the late A. E. Rodewald, an amateur of his art who did so much in his day to popularise orchestral music at Liverpool. To him was due the first performance of 'Heldenleben' in this city.

At Rushworth Hall, on November 5, Miss Ursula Greville made a highly favourable impression as an English lieder singer at her vocal recital of recently-published songs by native composers. Her programme contained no less than twenty-four songs, which were generally noticeable for their harmonic freedom and descriptive suggestion, especially in the pianoforte accompaniments. The list of composers included Percival Garrett (who accompanied the songs), Martin Shaw, Leigh Henry, Gerrard Williams, H. L. Bainton, J. H. Foulds, and Boughton.

As usual at this time of year there has been an epidemic of pianoforte recitals, and the great players have included Moseiwitsch, Cortôt, and Hofmann. Worthy of note also was the recital given in Rushworth Hall by Mr. Edward S. Mitchell, who especially sustained his reputation as a Scriabin exponent, in playing 'Vers la flamme.' Another interesting recital was given by Mr. Robert B. Gregory in the club-room of the British Music Society, on October 20. Mr. Gregory is an accomplished player, as befits a pupil of Leschetitzky, and after the recital he gave some interesting reminiscences of his great teacher and of his grim experiences at Vienna during the war.

At the Crane Hall Wednesday afternoon recitals several notable pianists have been heard, including Mr. Anderson Tyrer, Miss Margaret Collins, and Miss Lucy Pierce (Bach-Tausig D major Fugue). The accomplished McCullagh Ladies' String Quartet played Frank Bridge's charming 'Sally in our Alley' and 'Cherry ripe,' and the Ethel Midgley Trio were heard in Tchaikovsky's 'Elegiac' Trio. The vocalists included Miss May Sproston, Miss Vida Evans, Miss Hilda Roberts, and Mr. Lewis Knight, and the violinists Miss C. le Mesurier and Miss Gertrude Newsham.

At the Rodewald Concert Society's first meeting, on October 24, a favourable impression was made by the Quartet in G by Arnold Bax, a work remarkable for its thematic material, skill in development, and sustained interest. The slow movement touches inspiration in its beauty and freshness. It was admirably played by the Catterall Quartet.

Dr. A. W. Pollitt, Lecturer in Music to the University of Liverpool, opened a course of six lectures, which are free to the public, on October 13, his subject being 'The Violin Literature of the 17th and 18th Centuries.' Mr. J. P. Sheridan assisted as solo violinist.

On October 18 Mr. Michael Dawson concluded a course of three lecture-recitals at the Village Hall, Storrington, illustrating the violin sonata from Corelli to Elgar.

## MANCHESTER AND DISTRICT

How and where stands Manchester in relation to the National opera scheme so recently established? One reads of Bradford, Liverpool, and Glasgow having been visited by, for example, Messrs. Radford and Pitt, who have addressed influential meetings in its support, and at Liverpool Mr. Radford expressed the hope that the Mersey city might become the northern headquarters. Why have not these gentlemen visited Manchester? The Manchester Beecham chorus has kept matters moving, and has assisted visiting companies. In an opera festival week (October 17-22) for charitable ends, 'Faust' and 'Carmen' were each played on three evenings, and something over £3,000 was paid in admission. £600 of this sum passed to the Entertainments Tax and £1,000 to the charities. Mr. Hamilton Harty conducted, and the full Hallé band was used.

The Hallé Orchestra had been playing in the North under Mr. Hamilton Harty for a month before coming, on November 3, to the first Hallé concert here, with the result that the initial appearance produced playing of a finished quality never before experienced so early in the season. Mr. Harty played for the first time in England 'Bürger als Edelmann,' the Suite from the opening of Strauss' opera 'Ariadne in Naxos.' The geniality of this work won all hearts. It was exquisitely played, especially in the Minuet (after Lully). For sheer ravishing grace this would be hard to surpass, and probably would do more to reconcile many listeners to the re-introduction of Strauss to the concert-room than any other of his orchestral works.

The Rosing cult is strong here, but his last two appearances have not been among his most successful. Most experienced and disciplined minds would hesitate to describe him as worthy a place amongst the great lieder singers. Outside Russian work his powers appear rather mediocre, and one may venture to think that had his earliest appearances here been made in programmes of purely classical lieder his vogue would not have attained its present dimensions. Singing the songs of his native land the transformation is positively miraculous, but when he pours the heady wine of this Russian-conceived interpretation into such bottles as, say, Cyril Scott's 'Invocation to Love,' or the ballad of 'Lord Rendal'—to take two widely different English types—the bottles simply are shattered.

The second Hallé concert, on the eve of Armistice Day, naturally drew some inspiration from the anniversary, inadequately expressed, as I think, in Sullivan's 'In Memoriam,' which has no epic quality—nay, it is even almost domestic in its grief. Cannot our conductors discover something which shall displace this puny overture? A curious commentary on the juxtaposition of ideas was afforded in Parry's aria from 'Judith,' beginning 'I will sing unto the Lord a new song,' which seemed by comparison almost worthy the commemorative occasion, when it really is diluted stuff, achieving, even in the keeping of Miss Agnes Nicholls, who sang like a very high-priestess of Triumph, the note of the grandiose instead of the sublime. From this we were led via Handel's 'Water Music' in Hamilton Harty's additionally orchestrated form, and Elgar's latest Bach fugue transcription, to Scriabin's 'Divine Poem' Symphony. The Elgar-Bach fugue made many people grieve. The newly-appointed Hallé organist (Mr. Harold M. Dawber) played the C minor Fugue on the organ first. The Free Trade Hall organ is a poorish affair, but the Fugue did grow and develop grandeur in its course. In the orchestral version this sense of cumulative power and majesty is the last impression conveyed. It is brilliant, lively to the point of vivacity, but, for oneself, it contributed nothing which made it appear a really nobler thing than one already knew.

The performance of Scriabin's 'Divine Poem' was a marked advance on that of last March. The average listener of any real musical sensibility would derive little, if any, satisfaction from a study of the supposedly underlying philosophy of the work. Rather is it one which will appeal, if at all, by the sheer sustained grandeur and nobility of its quality. Never did one find it tediously discursive. Mr. Hamilton Harty and his players rose to the full height of their task.

Mr. Dawber, in addition to his appointment as Hallé organist in succession to Mr. C. H. Fogg (whose retirement is due to failing sight), has also become

conductor of the Manchester Vocal Society, thus making the third change since the death of Dr. Henry Watson. On November 2 the first concert under Mr. Dawber's guidance brought Bach's 'God's time is best' and the Alto Rhapsody of Brahms. The choir is mainly composed of solo vocalists, and its chief failing under all its conductors has been an unwillingness to subordinate the individual in the interests of ensemble. That the whole is greater than the part is a choral axiom which will have to be recognised before work of the highest class can be accomplished.

Two concerts of the Tuesday Mid-day series call for almost unqualified praise. On October 25 the Catterall Quartet introduced Bax in G major, which I venture to say will make history. Its first and last movements have brightness and geniality, and I have listened to nothing more profoundly moving than its slow movement. The two hundred and ninetieth concert of this series brought joy to a large body of Bach enthusiasts in the city—the 'Brandenburg' Concerto in B minor for two flutes and strings, played by a small body of Hallé men under our leading bassoon, Mr. A. Camden; after this Mozart's 'Kleine Nachtmusik.' Such a programme is worth a snatched lunch, and is rare refreshing fruit in these harassing business days.

Chamber music in towns on the fringe of Greater Manchester flourishes exceedingly. The Bowdon series embraces three recitals of song and violin music by Mr. and Mrs. Hamilton Harty and Mr. Alfred Barker; Messrs. Bantock and Mullings; and Mr. and Mrs. Moiseiwitsch.

At Rochdale, on October 25, Messrs. Murdoch, Sammons, Tertis, and Salmond played the Brahms C minor Quartet—probably the strongest combination for the work available to-day. Later, Casals and Hamilton Harty will play.

At Blackpool will appear a series of five strong groups of Manchester chamber-players—the Barker, Brodsky, Catterall, and McCullagh Quartets, and the Ladies' Trio.

At a recital given on October 28 at mid-day, by Miss Irene Morris and Mr. R. J. Forbes, the interest lay rather with the pianoforte work of Mr. Forbes than with the vocalist. Since the war I do not recall any performances here of lieder in German. Miss Morris' use of the language aroused no adverse comment in the audience. Much can be said in favour of the retention of original languages, but if singers generally follow the wholesome examples of Charles Neville, Kingsley Lark, Webster Millar, Maurice d'Oisly—to name a few singer-translators—probably more good will come to performers and public alike than would be the case where an English-speaking vocalist has to learn pronunciation of a foreign tongue. How much of Tetrazzini's nature disappears when she essays 'Coming through the rye'!

## NEWCASTLE-ON-TYNE

On October 19 the London String Quartet delighted a large audience with Dohnányi's Quartet in D flat, Op. 15, McEwen's 'Biscay,' and Mozart's No. 12, in G. It would be superfluous to speak at length of a performance in which the charm of the first-named work, the impressionism of the second, and the sparkling grace of the third were interpreted in so convincing a manner.

The Tynemouth Y.M.C.A. has arranged a series of weekly concerts on quite a high level, the first being held on October 22, when Mr. Alfred Wall and Mrs. M. Mitchell gave an artistic if somewhat restrained reading of Franck's Violin and Pianoforte Sonata in A. Miss Rosa Burn was heard in a well-chosen selection of modern English songs, which she sang with wonderfully clear enunciation and thorough realisation of their varying moods.

On October 28, Mr. and Mrs. J. G. Burnett, of Aberdeen, visited the local branch of the British Music Society, and gave a recital of modern violin and pianoforte sonatas. The programme consisted of examples by Pizzetti, Malipiero, Goossens, and Elgar. Well-balanced and artistic readings were given of all the numbers.

The Curwen Concert was held on November 2, Miss Ursula Greville proving to a large audience that a recital of songs of originality and worth by a real artist can sustain interest without any other items by way of relief.

The Bach Choir, at its first concert on November 5, gave a fine performance of the Church Cantatas, No. 27,

Who knows how near my latter ending,' No. 23, 'Thou very God and David's Son,' and the Motet, 'The Spirit also helpeth us.' The Motet, in particular, was sung with a flexibility that was really remarkable.

Miss Harriet Cohen created a great impression with her brilliant playing of Bax's Pianoforte Sonata No. 2 and Bach's Concerto in D minor, the latter being in conjunction with the string orchestra. Dr. W. G. Whittaker conducted.

On November 9, the London Trio performed Schubert's Pianoforte Trio in B flat, Bridge's in C minor, and Ravel's in A minor.

#### NOTTINGHAM AND DISTRICT

The opening 'international celebrity' concert on October 25, with the double attraction of Kubelik and Miss Stella Power, was entirely successful, the very large audience being provided with a varied and interesting programme. The inaugural People's Concert followed on October 26, taking the form of a pianoforte and song recital by Miss Irene Scharrer and Captain Herbert Heyner. Miss Scharrer contributed the Chopin B minor Sonata, and Captain Heyner's fine baritone voice was heard in compositions ranging from Bach and Handel to Balfour Gardiner.

On November 5 Mr. Norman Wilks and Miss Millicent Russell gave a pianoforte and song recital. Mr. Wilks' fine technique and temperament, and Miss Russell's vocal power and sympathy were much admired.

The Lincoln Orchestral Society on October 26 gave a concert with an orchestra of over seventy performers. The vocalist was Mr. John Booth, Miss Lena Kontorovitch was the solo violinist, Miss Kathleen Seely accompanied, and the Rev. Canon Scott conducted.

A new departure in Mr. B. Johnson's recitals was the introduction, on November 6, of Mr. H. Nicholson's Ladies' Choir from Oakham. The innovation was a delightful one, the choir singing tastefully in 'God be in my Head' (arranged by Walford Davies), 'Luther's Cradle Song' (arranged by W. J. Kirkpatrick), 'Silent Night' (arranged by Dr. Haydn Keeton), arrangements of 'Loch Lomond,' 'Early One Morning,' and 'John Peel' by Walford Davies, Percy E. Fletcher's arrangement of 'Ye Banks and Braes,' and Mr. B. Johnson's setting of 'The Stars.'

With Miss Cantelo and the Catterall String Quartet as executants, the first University College chamber music concert took place on November 9. Mr. H. Mortimer was associated with the Catterall Quartet in a performance of Mozart's Quintet in A major, and Miss Cantelo joined the Quartet in the Brahms F minor Quintet. It was gratifying to note a crowded audience and much enthusiasm.

#### PORTSMOUTH AND DISTRICT

As usual the first half of the musical season at Portsmouth is being principally devoted to vocal and instrumental concerts, most of the choral work being left over until the opening months of next year. November brought a very full diary, but as the majority of the concerts were crowded together in the latter part of the month they cannot be referred to in this issue.

The first of the 'international celebrity' concerts at the Town Hall, on October 21, did not secure quite such a strong measure of support as might have been anticipated, although the operatic programme delighted all who heard it. The visit of Kubelik, on December 10, ought, however, to leave no vacant chairs, and no doubt other concerts of the series will secure a fuller public.

The members of the local branch of the Hampshire Association of Organists, at their meeting on October 26, had the pleasure of listening to a pianoforte recital by the Rev. R. T. Arscott, who, in addition to works by César Franck, Debussy, Wagner, and Saint-Saëns, played three of his own compositions. Mr. R. H. Turner, who presided, voiced the general opinion of his musical colleagues when he observed that Father Arscott had proved himself to be a player of highly developed technique, and a composer of considerable fancy and inventive power.

The Portsmouth Temperance Choral Union is quite satisfied with the result of its first Saturday night concert at

the Town Hall, on October 29, and is looking forward to an even fuller attendance on December 3. The fact that the Union more than covered its expenses shows that week-end popular concerts can be run successfully if the municipality cares to take advantage of the experiment, and with certain changes which have recently taken place in connection with the Town Hall Committee, more is likely to be heard of the project. Miss Lucy Nuttall and Miss Winifred Small were the artists engaged for the Choral Union's October concert, and a number of choruses received excellent treatment by the choir. In the absence of Mr. W. E. Green, the veteran conductor, Mr. T. E. Plater ably deputised. Mr. Cyril J. Fogwell was at the organ.

Messrs. Murdoch arranged a chamber concert at the Palmerston Road Rooms on November 3, and the growing popularity of this class of music was shown by the fact that every seat was occupied. The artists were Madame Frederica Birch (pianoforte), Mr. Arthur Emms (violin), Mr. Harding (violinello), with Miss Amy Bath contributing vocal numbers. Each of the instrumentalists displayed considerable executive skill, and their work was marked by a deep thoughtfulness.

At the annual concert of the Temperance Choral Union at Lake Road Baptist Church, on November 9, Mr. W. E. Green—who, in addition to being hon. conductor of the Union has also been conductor of the Church choir for forty-six years—was presented with a wallet containing £40 in notes as a token of the appreciation of the Church members of his work. The Rev. G. J. Harris, who made the presentation, while emphasising the long service of Mr. Green in connection with the Church, also specially stressed the work he had performed elsewhere in the town, particularly in connection with the annual 'Messiah' festivals.

Most of the Sunday afternoon symphony concerts on the South Parade Pier are given by the local Service bands, but the band of the Grenadier Guards came down on November 6, and with Director of Music Lieut. George Miller conducting, gave a very fine programme. The vocalists on successive Sundays have been Miss Alice Coombe, Mr. Edward Chambers, Mr. Samuel Dyson, and Miss Lilian Evans.

Mr. Leonard Rayner, a pianist of imaginative power and with a fine mastery of technique, made his first appearance at Portsmouth in the Town Hall on November 14, when he gave a recital of modern pianoforte music. Such a recital, unrelieved by vocal or other instrumental music, was rather unusual among local musical events, but Mr. Rayner's programme, which included César Franck, Cyril Scott, Debussy, and 'Escenas Romanticas' by the Spanish composer Granados, delighted an appreciative audience. A feature of the programme was a suite of bird songs by Mr. F. Herbert Bond, one of the youngest British composers before the public, which was performed for the first time. The songs revealed the poetic instinct of the composer, and their execution brought out to the full Mr. Rayner's wonderful delicacy of touch.

Among the newly-formed organizations in the borough is the Labour Choral Society, which started practising last month. Good progress is being made, and the Society will introduce itself to the public by means of a charitable concert.

A sign of further musical activity in the district is the proposal to form a Choral Society at Bishop's Waltham, where Mrs. Carpenter is directing a choral class until a conductor is appointed.

#### SOUTH WALES

The chief event of the month was the Welsh Musical Festival at Mountain Ash, on October 22, 24, a résumé of which is given elsewhere. Two Festivals devoted to the singing of the sanctuary were held—one in connection with the Welsh section of the rural deanery of Merthyr, at St. David's, Dowlais, on October 31, with Mr. Morgan Davies as conductor; the other by the United Congregationalists of Cardiff district, at Ebenezer, on the evenings of November 1 and 2, Mr. Gwilym R. Jones (Ammanford) acting as conductor, and Mr. Elias Williams as conductor of the rehearsals.



At Swansea, two chamber music concerts of the series of six have been given in Llewellyn Hall, Y.M.C.A. At the first, on October 14, the Birmingham String Quartet, led by Mr. Percival Hodgson, played Quartets by Beethoven, Haydn, and Dohnányi. For the second concert, on November 3, local talent had been secured. The programme contained Elgar's 'The Snow' and 'Fly, Singing Bird,' with pianoforte and violin accompaniments, Beethoven's Pianoforte Trio in C minor, and Brahms' Pianoforte Quartet. This policy of introducing local instrumental talent in alternate concerts of the series is stimulating, and highly to be commended, and might be profitably adopted in many other districts.

For the Cardiff chamber music concert on October 22 in the hall of the High School for Girls, the Chamber Music Players (Messrs. Sammons, Tertis, Salmond, and Murdoch) had been engaged, and the programme consisted of Quartets by Schumann (E flat, Op. 47), Fauré (C minor), and Dvorak (E flat, Op. 87).

The first of the Newport series of subscription concerts took place on October 20 at Central Hall. All the artists—Mesdames Donalds and Adila Fachiri, and Messrs. Angelo Rosselli, Mostyn Thomas, and Jascha Spivakovsky—gave the utmost satisfaction.

On October 22, at Tabernacle Chapel, Morriston, Swansea, the Gwalia Male-Voice Choir, assisted by a full orchestra, gave a notable performance of Félicien David's Symphonic Ode, 'The Desert,' to a crowded and appreciative audience. The conductor was Mr. J. T. Rees.

#### YORKSHIRE BRADFORD

The Bradford Subscription Concerts have suffered a great loss in the sudden death of their chairman, Mr. Harry Behrens, whose brother, Mr. Gustav Behrens, occupies a like position in relation to the Manchester Hallé concerts. The Subscription Chamber Concert on October 14 was of the quality to be expected from such artists as Messrs. Sammons, Salmond, and Murdoch, who style themselves the 'Chamber Music Trio,' and who played Trios by Brahms (in C, Op. 87) and Schubert (in B flat, Op. 99). The Subscription Concert on October 28 was sustained by Mr. Josef Hofmann, who showed himself a great artist by condescending to play some comparatively simple music, which he interpreted with consummate technique. An event of especial significance has been the celebration of the Bradford Old Choral Society's Centenary by two interesting concerts on October 26 and 27. On the former occasion the 'Sea Drift' of Delius (who, by accident of birth, is a citizen of Bradford) was given, under Mr. Hamilton Harty's direction. On the latter Mr. Cyril Jenkins conducted his very poetic little choral work, 'The Song of the Silent Land,' for the first time in public. Without affecting the bizarre, it is individual music, and the orchestra is handled with remarkable sympathy, a solo violin part, finely played by Mr. Catterall, being most happily introduced. On November 11, the Festival Choral Society, under Dr. Bairstow, gave a miscellaneous programme, which included Brahms' Alto Rhapsody, with Miss Muriel Brunskill as soloist, and Stanford's 'Songs of the Sea' (Mr. Plunket Greene). The Bradford Permanent Orchestra began its season on November 12, when Mr. Julius Harrison conducted Glazounov's Violin Concerto (Mr. Laurance Turner), and Mozart's 'Haffner' Symphony, in D.

#### LEEDS

This has been a busy month, not only as regards the number of concerts, but because some of them contained matter of general interest. A landmark in the preparations for the Leeds Festival of October, 1922, was furnished by the first meeting of the chorus in the Town Hall on October 22. It was not so much a rehearsal as a trial of the voices collectively for balance and general effect, and to this end Dr. Tysoe, the new chorus-master, took them through choruses from 'Elijah,' which, as a matter of fact, is not in the programme. The impression one got was that the basses were excellent, ringing, and brilliant, the tenors perhaps not quite numerous enough for weight, but the best for quality I can remember in the West Riding.

The sopranos were exceedingly good, the contraltos neutral, but efficient, and, as I hear from Mr. C. H. Moody, of Ripon, who tested all the voices, distinctly the best in musicianship. There is also a new organist in Mr. Percy Richardson, and a new pianist in Mr. Norman Strafford, as well as a new conductor in Mr. Albert Coates, so if the 'new broom' theory holds, we should have some successful performances. Mr. Coates will conduct six of the eight concerts. The other two, at which choral music, and especially Bach numbers, will preponderate, will probably be directed by Sir Hugh Allen. A programme has been arranged provisionally, but is not yet sufficiently settled to be made public. If not materially altered in committee it should prove very interesting, and though probably it will not meet universal approval, it contains things to conciliate all tastes that deserve consideration.

The first of the Saturday Orchestral concerts was on October 15, when the 'En Saga' of Sibelius was heard for the first time at these concerts, and made such an impression that a repetition seems desirable in the not too distant future. Mr. Goossens is the conductor of these valuable concerts, but at the second of the series, on October 29, his place was taken by Mr. Julius Harrison, and the programme included what I take to be the first performance in this country of Balakirev's Pianoforte Concerto, his last work, and a fine, characteristic example of his genius. Its introduction was due to Mr. Anderson Tyrer, who played the solo part in his usual virile fashion.

A musically interesting service was held in Leeds Parish Church on November 2, when the late organist, Dr. Bairstow, conducted, and Dr. Tysoe, the present organist, acted in that capacity. There was a full orchestra, and the choir of York Cathedral co-operated. Anthems by Dr. Bairstow and Dr. Alan Gray were sung with orchestral accompaniment, and the 'Marcia Funèbre' from the 'Erica' was impressively played, and was more effective than Dr. Basil Harwood's Gloucester Organ Concerto, in which organ and orchestra were not quite at one.

The London String Quartet gave concerts at the University on October 15 and 17, and the University recitals have been given on October 26, by Miss Helen Guest, who played Glazounov's Sonata, Op. 74, and on November 8 by Mr. Harold Hall, who gave a very well arranged series of songs. On November 2 the Symphony Society, an amateur body, gave a concert under Mr. Harold Mason's conductorship, when Beethoven's second Symphony met with a creditable performance, Quilter's 'Children's Overture' being one of the most enjoyable things in the programme. The Leeds New Choral Society, under Mr. H. M. Turton, gave 'Judas Maccabeus' on November 3, but without an orchestra. 'The Beggar's Opera' reached Leeds on November 7, and a week later the O'Mara Company opened a fortnight's visit, which was to include 'Marta' and 'Il Seraglio' as comparative novelties.

#### SHEFFIELD

Sir Henry Hadow's lectures on music, given in connection with the adult education scheme of the Sheffield Education Committee, have now been concluded. They were three in number. The subjects, 'Melody,' 'Harmony,' and 'Musical Composition,' attracted large audiences, and afforded further evidence of the keen desire of the public for enlightenment in respect of music. At the last lecture, Mr. Cyril Cantrell helped in the illustrations, playing examples of the fugue and of movements in sonata form with true insight.

The 'international celebrity' series of concerts opened here on October 20, when Kubelik and Miss Stella Power had a crowded audience at Victoria Hall. Kubelik played the Tchaikovsky Concerto, Saint-Saëns' Rondo Capriccioso, Paganini's twenty-fourth Caprice, and other items, with almost pre-war polish and more than pre-war stolidity. Miss Stella Power sang 'Ah, fors e lui,' Bellini's 'Casta Diva,' and such things, quite brilliantly. M. Cortot being unable to fulfil his engagement at the first of the Sheffield subscription concerts, M. Spivakovsky took his place, and made a most successful first appearance at Sheffield. He was at his best in Schumann's 'Carnaval.'

The University chamber concerts opened on October 28 with the Catterall Quartet. The players were hardly in

their best form, though they gave an enjoyable performance of Borodin's second Quartet. Beethoven's Op. 127 and Howells' 'Lady Audrey's Suite' filled out the programme to rather more than ideal length.

Poor orchestral work, from whatever cause, spoiled the Musical Union's concert performance of 'Samson and Delilah.' The choir sang finely, and Miss Edna Thornton as Delilah, Mr. Walter Hyde as Samson, and Mr. Herbert Heyner as the High Priest were all excellent. Dr. Coward conducted.

Mr. Claude Crossley's concert in aid of the Sheffield Hospitals was well attended. In a programme of extraordinary length and diversity the performance of Strauss' Violoncello Sonata by Mr. Collin Smith (violoncello) and Mr. Archibald Fisher (pianoforte) was of exceptional interest and merit.

The Foxon Five o'Clock concerts continue fortnightly. A little handbook giving the five programmes of the concerts due before Christmas is a catalogue of good things, and promises first Sheffield performances of such works as Rachmaninov's second Suite for two pianofortes, the Dale Pianoforte Sonata, Delius' Double Concerto (violin and violoncello), and Cyril Scott's Trio for voice, oboe, and violoncello. The Sheffield String Quartet took a large part in the second concert, on November 2, being heard in a very finished performance of Mozart in D ('Prussian'). Mr. Collin Smith gave the first of three violoncello recitals on October 31. He had the help of Miss Ivy Smith (pianoforte) and Miss Ena Roberts (vocalist). Sonatas by Henry Eccles and W. Y. Hurlstone, and a fine group of British songs, were the outstanding features of a well-chosen programme.

Miss Ursula Greville, too, sang British songs, twenty-four of them, at a concert arranged by Messrs. Curwen and given here on November 3. Mr. Percival Garratt, as accompanist, fully shared the burden, as he must the high merit, of the recital.

The Sheffield branch of the British Music Society held an open meeting at St. Andrew's Church, Sharrow, on November 14. Sir Henry Hadow spoke on 'Church Music,' and illustrations were delightfully given by the organist (Mr. O. C. Owrid) and choir.

The second of the Sheffield subscription concerts took place on November 15, when Madame Kirkby Lunn, Miss Jelly D'Aranyi, Mr. Lauritz Melchior and Miss Ethel Cook (accompanist) were the artists. A charming group of French songs sung by Madame Lunn, and Miss D'Aranyi's playing of Bach's A minor Violin Concerto, were worthy of special remark.

#### OTHER YORKSHIRE TOWNS

At Huddersfield the Choral Society, on November 11, gave 'Samson and Delilah,' this being the third performance Dr. Coward had conducted in as many days, the others being at Hull and Sheffield. Mr. Hallas, a tenor who happens to be an artist, gave one of his interesting song-recitals on October 19, and on October 26 Mr. Rosing, an artist who happens to be a tenor, gave a recital at the Huddersfield Music Club. The Huddersfield Glee and Madrigal Society, of which Mr. C. H. Moody is the conductor, gave one of its concerts on October 25, when madrigals by Bateson and Wilbye, S. Wesley's noble Motet 'In Exitu,' and compositions by Fletcher, Elgar, and Bantock were among the features of a programme the quality of which did credit to the Society's discrimination. At the Halifax Chamber Concert on October 21 the Catterall Quartet played Herbert Howells' 'Lady Audrey's Suite' and a Quartet in G by Arnold Bax, the classics being represented by Beethoven's C sharp minor Quartet (Op. 131).

The Harrogate Symphony Concerts came to a close on October 12, when the twenty-ninth concert of the season took place. Its chief feature was Saint-Saëns' attractive 'Afrique,' in which the pianist was Miss Ethel Davey. Mr. Julian Clifford conducted.

Elgar's Quintet was given by the Catterall players and Miss Lucy Pierce at York on October 29 for the local branch of the British Music Society.

The popularity of opera was strikingly indicated by the fact that both the Hull Choral Societies began their season with concert performances of opera. On November 4 the

Harmonic Society led off with Verdi's 'Aida,' under Mr. Porter's direction, and the principals, all familiar with their task as members of the Carl Rosa Company, contributed to a brilliant performance—they were Miss Eva Turner, Miss Doris Woodall, Mr. Boland, Mr. Brindle, and Mr. Kingsley Lark. The Vocal Society, under Dr. Coward, came next, within a week, and gave Saint-Saëns' 'Samson and Delilah' with no less popular success. As at Sheffield and Huddersfield, the principals were Miss Edna Thornton and Messrs. W. Hyde and Heyner. Mr. Michael Hambourg gave one of his popular pianoforte recitals at York on October 13, and dealt with the classics in his usual drastic manner, which met with the huge approval of his audience.

## Obituary

Birmingham has lost an able musician, composer, and choral trainer, in Mr. THOMAS FAGER, who died at the General Hospital on October 21, at the age of sixty-four. For many years he was the conductor of the Birmingham Choral Union. He was also music-master at the various King Edward's schools, a prominent organist and teacher of singing. His best-known composition was the cantata, 'The Maid of Lorne,' specially written for the Crystal Palace Musical Festival held in connection with the Tonic Sol-fa College in 1896. He also wrote deftly and sympathetically for children's voices, his school cantatas and the operetta 'Red Riding-hood's Reception' having considerable vogue.

## Musical Notes from Abroad

### AMSTERDAM

The scheme of the subscription concert of October 19 had no claim to be considered particularly interesting, seeing that it comprised only excerpts from Wagner's earlier operas, Madame Bauer von Pilecka and M. Jacques Urlus being the soloists. The second hearing of Franz Schreker's Chamber Symphony at the subsequent concert strengthened the favourable impression made by this work at its first performance. There is no doubt that Schreker is a strong personality, who, although speaking the language of the modernists, steers clear of unintelligible jargon which is intended to represent depth of utterance. The Symphony was played with undiminished force of strings, according to the composer's direction whenever this work is being performed in a large hall. If played as chamber music proper, I fear, however, that a small number of strings would not be able to bear up against the considerable force of percussion instruments which Schreker employs in his score. On this occasion, also, we again heard Bloch's 'Schelomo,' without, however, being affected to any greater extent than when we made its acquaintance a few months ago. At the concerts of October 23 and November 10 the young Hungarian violinist, Mlle. Erna Rubinstein, appeared as soloist in the Concertos of Mendelssohn and Bruch. Her playing showed a considerable step towards ripeness, and her faultless technique, allied to an exquisite art of bowing and phrasing, was once more something to marvel at. On each occasion she played to overcrowded houses, a record for this season, so far. The concert of October 27, dedicated to Russian music, furnished M. Alexander Schuller with an opportunity for introducing two hitherto unknown violin compositions, viz., Iwan Kryjanowsky's Ballade in F minor and Rimsky-Korsakov's Fantasia de concert (on Russian folk-melodies). The first-named is the work of an amateur (Kryjanowsky being professor in medicine at Petrograd University). The impression created by this work is rather that of a protracted violin cadenza than a carefully thought-out composition, one of its prominent features being that it is written in 5/4 time throughout. Rimsky-Korsakov's Fantasia, on the other hand, is a very impressive essay in creative art, full of blazing temperament and original colour. It should prove a valuable addition to the violin repertoire. Schuller very deservedly was hailed with vociferous acclamation; indeed, as an artist

who eschews cheap successes, he cannot be too highly extolled.

Madame Noordewier-Reddingius, whose style in dealing with Bach can hardly be rivalled, was heard to great advantage in two of the finest arias of the immortal Cantor, when, on October 30, Mengelberg gratified us with a beautiful reading of the third 'Brandenburg' Concerto and the second Suite in B minor. The second part of the programme consisted of Diepenbrock's 'Hymn to the Night' and the Overture to Aristophanes' 'The Birds.' Eugen d'Albert's reappearance at Amsterdam, on November 3 and 6, cannot be recorded with such satisfaction as might have been expected. The former high level of his performances of Beethoven's fourth and fifth Pianoforte Concertos was approached only in the last-named. D'Albert seemed, however, to find himself in a more congenial atmosphere when it came to displaying his technical wizardry in Liszt's 'Danse Macabre.' I refrain from enlarging upon his solo recital on November 9, which, musically at all events, brought a still greater disappointment. The scheme of the concerts of November 10 and 13 included on each occasion Respighi's splendid 'Fontane di Roma,' which, as an instance of modern programme music in its most gratifying form, was received with uncontested acclamation. On the first of these occasions Mengelberg also advocated the cause of his colleague, M. Cornelius Dopfer, whose 'Adagio Mesto' with variations he produced after having bestowed every imaginable care upon its preparation. The result was that the undeniable merits of this very clever work were made evident to a far greater extent than had been the case when the composer himself conducted it some time ago.

On November 2 the first concert of Der Anbruch took place. 'Anbruch' ('Dawn') is a Society recently founded by German and Austrian composers for the propagation of modern music. It is hoped ultimately to extend this Society over the whole of musical Europe, and thus to form a sort of 'Musical League of Nations.' The scheme of four chamber music and three orchestral concerts to be given at Amsterdam in the course of this season includes, besides works of modern German and Austrian composers, much of the modern Dutch school and a sprinkling of French works, not, however, of the latest examples. The first chamber music concert, which was entrusted to the care of the Hollandsch String Quartet, brought a String Quartet by Henry Zagwyn (a Dutch composer) which showed clever workmanship. After this M. Emile Enthoven, who is yet barely eighteen, introduced a Pianoforte Suite of his own, in four movements. But the young composer is obviously not yet able to run free of his models; and so there was very little of Enthoven, and, among others, very much of Chopin and the earlier Rachmaninov. Still there is much to be found in this Suite that would indicate talent of a healthy and natural kind, in itself no small recommendation. John Huré's Pianoforte Quintet, the pianoforte part well sustained by M. Evert Cornelis, concluded the performance. On October 22 we had a guest from London in the person of Miss Dorothy Moulton, who gratified us with works of the modern British school, viz., songs by Peter Warlock, Ivor Gurney, Arnold Bax, Eugene Goossens ('Philomèle'), and Arthur Bliss ('Madame Noy'). Despite the fact that Miss Moulton seemed to suffer from indisposition, she gave evidence of being an artist of considerable attainments. The highly interesting series of chamber music concerts arranged by the management of the Concertgebouw must be deferred to my December letter. I must not, however, conclude without mentioning the enormous success gained here by the young Russian violinist, Tossy Spiwakowsky, who indeed seems 'born that way.'

W. HARMANS.

At the Town Hall, Melbourne, on August 30, the Mewton Choir sang Wilbye's 'Sweet honey-sucking bees,' Purcell's Motet 'Thou knowest, Lord,' Elgar's 'Go, song of mine,' and other choral pieces. Mr. Frederick Mewton conducted.

The programme presented by the Stockport Vocal Union under Dr. T. Keighley on October 24 included Weekles' 'As Vesta was,' Elgar's 'My love dwelt in a northern land,' and Balfour Gardiner's 'Sir Eglamore' and 'Cargoes.'

## BERLIN

Humperdinck, before his death, had the satisfaction of witnessing the great success of his last opera, 'Gaudeamus,' at its first performance at the Darmstadt Landestheater. His 'victory' was to all appearances complete, for he was the recipient of enthusiastic applause, many recalls, and three laurel wreaths presented by the students who had assisted at the performance. The opera, bearing the motto 'Hoch die Jugend Tod den Philistern,' is a students' opera. Beautifully wrought, full of humour and melody, remarkable for splendid musicianship, and elaborately and gorgeously scored, it is full of vigour and dash, with a great abundance of popular themes, handled in Humperdinck's well-known fashion. Of great musical worth is the introduction to Act 2, in the form of variations. When, in 1893, Humperdinck produced his 'Hänsel und Gretel,' the work came like a salvation, revealing to composers the way to emancipation from Wagnerian fetters. The road was shown, but few followed it. The influence of Italian opera is too great. Hans Albert Mattausch's new opera, 'Graziella,' is steeped in hotly pulsing Italian life, saturated in love and lust, primitive savagery, cunning, and piety. It was performed at Bremen and Magdeburg under the direction of the composer, who brought out all the beauties of the orchestral score. The opera was well received, although it is well-nigh impossible for Northern artists truthfully to represent Southern characters. Of a different stamp is Paul Gräser's opera 'Don Juan's letztes Abenteuer,' recently performed at Leipzig, under the direction of the composer. The music is nobly characteristic, and is based upon powerful invention. The instrumentation is rich and mellow, so that the boldest dissonances lose much of their harshness, and the treatment of the voices deserves much praise. All German stages devoted themselves to worthy performances of Weber's 'Frieschütz' in memory of its hundredth birthday. Reforms, however, are confined to the scenic representation of the first and last Acts. The Wolschluchtscene, that troublesome scene of all 'Frieschütz' performances, was generally left untouched.

One of the unluckiest composers for the operatic stage is Siegfried Wagner. He belongs to those sons of great men whose creations suffer through the genius of their fathers. Had he composed operas in the style of his father the world would have called him an imitator. As he writes works of a personal character the German stage does not exactly know what to do with them. At his last concert with the Berlin Philharmonic Orchestra and Walter Kirchhoff, the tenor, he produced introductions and fragments of his operas 'Banadietrich,' 'An allem is Hütchen schuld,' 'Sonnenflammen,' 'Friedensengel,' and 'Schmied von Marienburg.' The *Welt am Montag* writes:

'A well-educated composer, with a mission, striving to achieve praiseworthy aims. Popular themes, logically developed, a clear and fine orchestration. Above all, agreeable melodies, hostile to fashion. At the same time inherited faults—lengthy and heavy language. Were he to find a friend, to develop self-criticism, perhaps he could give us the much desired popular opera in the style of Humperdinck's, his teacher's, "Hänsel und Gretel."'

While these wishes remain unfulfilled, two composers, Richard Strauss and Franz Schreker, set musicians and critics by the ears. Strauss belongs already to musical history—to a past as well as to a future period. After studying his development since his Op. 1, and hearing the splendid performances of his ripest works, the writer would fain be 'on the side of the angels' and proclaim him a genius who has forced his music upon the world, whether the world likes it or not. History repeats itself. Franz Schreker too is a great power that cannot be ignored, much less annihilated by adverse criticism. We may abominate his music, but we cannot avoid admiration for the masterfulness alike of the conception and execution of his music-dramas, and we shall have to endure that which now seems unendurable. Orchestral players may protest that his music cannot be played. They will have to learn to play it, just as their predecessors had to learn to play Beethoven's, and Wagner's, and Strauss' music.

F. ERCKMANN.

## MILAN

The stage alterations to La Scala which were commenced on August 17, 1920, are being hurried forward as much as possible in order to reopen the theatre for a season of opera. The date for the reopening has been fixed for December 26. The old roof of the stage was of wood; the new one is of ferro-concrete, and will be over a hundred feet high. An old house adjacent to La Scala in Via Filodrammatici was purchased and demolished. On the site a new building is being raised, which will give the Theatrical Museum greater space, and will accommodate offices, archives, &c. Furthermore, the building will be a centre for all the vital services of the theatre, and will contain a scenery storeroom capable of holding the complete scenery of seventy different operas, enormous concrete shelves having been made for this purpose. The alterations to the stage necessitated the removal of a great number of supporting pillars, with the result that the foundation had to be reinforced. To this end excavations were made 22-ft. below the street level and a new wall 13-ft. high and 6-ft. thick installed under and all round the old stage-supporting wall. The artists' dressing-rooms have been renovated, and baths fitted in each cubicle. The dressing-rooms of the chorus have also been enlarged and improved. Over 800,000 candle power will be used for illuminating the stage. The luminous cupola—an invention of the well-known Spanish artist, Don Mariano Fortuny, which was described in the *Musical Times* for December, 1920, is already in place. Some German technicians visited the works some time ago in order to see this cupola, and frankly expressed their admiration. In appearance is like an aerostat. There is no doubt that the scenic effects will gain enormously, the illusion of endless space and blue sky being perfect. Sunrise, sunset, and moonlight, with all their accompanying colour effects and nuances, will be marvellously real on La Scala stage.

Several months ago it was rumoured that Boito's second and last opera, 'Nerone,' had been selected as the opening feature of the first season of opera, but evidently such is not to be the case. Also it was stated on very good authority that Boito had finished composing four Acts, and had sketched the fifth. Be that as it may, the opera is believed to be complete in itself in four Acts, and there would appear to be no plausible reason for not having it performed.

The following operas comprise the repertoire of the season: Verdi's 'Falstaff'; 'Parsifal' and 'Die Meistersinger'; Puccini's 'Il Tabarro,' 'Suor Angelico,' and 'Gianni Schicchi'; Moussorgsky's 'Boris Godounov'; Boito's 'Mefistofele'; Pizzetti's 'Debora and Jael' (first performance); Catalani's 'La Wally'; 'Barbiere di Siviglia'; and 'Rigoletto.' One more opera has still to be chosen from among Mozart's 'Il Ratto dal Serraglio,' Rabaud's 'Maruf,' and Wolff-Ferrari's 'Quattro Rusteghi.' About fifty artists have been engaged. Of these the more important are Mesdames Elvira Casazza, Elvira de Hidalgo, Toti Dalmonte, Anna Gramigna, and Sheridan, an Irish soprano who made a rather successful début at Rome three years ago. Among the male singers there are some valuable exponents: Messrs. Carlo Galeffi—admittedly the finest baritone of the day; Giacomo Lauro Volpi, a tenor with 'velvet' in his voice, who made a great hit last year at the Costanzi at Rome; Luigi Marini, an excellent, reliable tenor; Charles Hackett, the American tenor of Irish descent, who created a sensation by his really excellent singing in 'Mignon' at La Scala in 1917 and at the Costanzi, Rome, and revealed a brain at work behind a fine voice; Nazereno De Angelis, the basso; and Gaetano Azzolini, the basso-comico who is supposed to have 'succeeded' the late Pini Corsi. In all truth the only singer to-day possessing the qualities and capability of succeeding the famous Pini Corsi is Gaetano Rebonato—who, by the way, was a pupil of the late Prof. Dr. Riccardo Daviesi, whose recent demise was announced in the *Musical Times*.

No encores will be conceded. Toscanini and Panizza will conduct alternately, and the orchestra will consist of a hundred players, a great many of whom formed part of the famous Toscanini orchestra which toured the United States.

One more centenary has to be celebrated in this 'year of centenaries,' viz., that of Angelo Mariani, the greatest Italian conductor of orchestra of the 19th century. He

was, in fact, the first real conductor in Italy, and was the first to introduce Wagner's and Meyerbeer's works into the country. Also he pushed Verdi's operas to the fore. Fate intervened, in the shape of a woman, to cool the warm friendship between Verdi and Mariani, when Teresa Stoltz, the famous singer, transferred her affections from the dashing conductor to the rising composer. The centenary was celebrated on October 11, at Ravenna, Mariani's birth-place, public honours being rendered to his memory under the auspices of the Municipality and the 'Musical Academy Giuseppe Verdi' of that town. Thus it fell that his and Verdi's names again were linked together. A commemorative concert was also given the same evening at the Alighieri Theatre, the programme consisting entirely of Mariani's own compositions, which have a deeply sentimental vein of melody. Mariani's biography by Prof. Mantovani has just been published by the Rome publishers, 'Ausonia.'

E. HERBERT-CÉSARI.

## NEW YORK

In the crowd of aspirants for musical fame that flocks to New York from every one of the United States of America, and every one of the un-united States of Europe, there are many that find an available hall only in the early autumn, while the critics and the musical public are still lingering in the country, or in the late spring when everyone is jaded and fagged with too much listening. The real concert season begins and ends with the performances of the various orchestras.

No other city in the world offers to music-lovers series of concerts given by four entirely different first-class orchestras, each band consisting of from ninety to over a hundred men. True, only two of these orchestras are resident, the Boston Symphony and the Philadelphia Orchestra being visiting organizations, but local pride or envy, or any other uncharitableness, does not seem to influence the judgments passed upon their work. They stand or fall partly by their merits or demerits and partly—it must frankly be confessed—by what appears to be the fad of the day. For years the Boston Symphony, which did such superb work under Sir George Henschel, Nikisch, Gericke, Fiedler, and the unmentionable Muck, was called the finest orchestra in the world, and the man would be rash who would dispute its claim. There were several sound reasons that accounted for the waning of the prestige of this famous organization besides the proverbial fickleness of the public, but the fact remains that the mantle has descended upon Leopold Stokowski, and the Philadelphia Orchestra has become the fad of to-day. It is almost impossible to buy a seat for any of its concerts, and it fell to this band, on October 18, to open the orchestral season of 1921-22. Stokowski dearly loves to do something 'different,' and the first thing to strike the eye on this occasion was his re-arrangement of the players. First and second violins and violas were all massed to the left, the violoncellos were put where custom has assigned the second violins, and the wood-wind was placed behind them. It was a distinct innovation that hardly met with universal approval, though undoubtedly many young enthusiasts sanctioned it as they would anything dictated by such a favourite conductor. In their eyes, he can do no wrong. Stokowski always comes on to the platform carrying his baton in his hand and conducts entirely without score. To many he is very magnetic; every one feels his intensity and recognises his perfect control over his men. The concert opened with Brahms' second Symphony, played with great vigour, perfection, and breadth of tone, though sometimes over-sentimentalised, as Brahms so often is by many conductors. One of the fashions of the moment seems to be the inclusion of a novelty—good or bad—in every programme, and Stokowski's closing number was a long-drawn-out tiresome fantasy on a theme from Berlioz's 'Damnation of Faust,' by Walter Braunfels.

Immediately following came the opening concert of the New York Symphony Society's season, directed by Walter Damrosch. This old Society has its regular followers who are personally attached to the conductor, as they were to his father before him, and as the Society itself is heavily endowed by Mr. Harry H. Flagler (of Standard Oil



(same) it can go calmly on its way year by year undisturbed by the financial troubles that affect almost all similar organizations, as there are practically none that can live on box-office receipts alone. Mr. Damrosch's novelty, 'Marche Française,' by Roger-Ducasse, was another futile attempt to make capital out of nothing—*à la Ponzi*—and one more failure to make inspiring war music.

Though financial troubles do not disturb the New York Symphony Society, they have of late years sorely tried the older New York organization, the Philharmonic Society. This, the second oldest orchestra in the world, has just begun its eightieth season. It has no patron like Mr. Flagler, and it has one more rival in the last two years to contend against, viz., the National Symphony. It was asking too much of the New York public to listen to two hundred orchestral concerts in one winter, so reason prevailed, and the Philharmonic has this year absorbed the National, putting some of the best players of the newer orchestra into the older one, retaining Josef Stransky as chief conductor, with Henry Hadley as associate, and adding Wilhelm Mengelberg and Arthur Bodanzky as 'guest' conductors, thus obtaining financial assistance from patrons who had been allied with the National. It would have been a hard blow to music-lovers at New York to have seen the Philharmonic fall by the wayside, overcome by its younger competitor, for the personal element of the popularity of the conductor is not the first consideration in this case. Stransky has many admirers, as also have the other conductors, but the public bestows its strongest affections on the organization itself, which has weathered so many storms since 1842, and has grown in eighty years from a modest band of forty members, who stood (except the violoncellists) while playing, to the modern group of a hundred men selected from the best that can be obtained. As a matter of sentiment, Stransky, at the opening concert of the eightieth season, played Beethoven's fifth Symphony, which opened the first concert given by the Society on December 7, 1842. The inevitable novelty was a Prelude and Fugue for pianoforte and orchestra by Daniel Gregory Mason, with Mr. John Powell at the solo instrument. It must have been the personal popularity of Mr. Mason and Mr. Powell that produced the storm of applause, and demands for the repeated appearance of composer and performer, for it seemed a vague composition, lacking construction, and confusing to the listener. Possibly it would improve at a second hearing—so let it be given the benefit of the doubt.

At the first concert of the Boston Symphony, Mr. Monteux played Rimsky-Korsakov's 'Sadko' and some Debussy selections. In both of these he was more successful than he was with the Symphony, which was Beethoven's 'Eroica.' Unfortunately the French conductor is following the fashion set by others of the day, playing Beethoven as if he were a modern composer, taking all sorts of liberties with the tempi, and making violent contrasts in dynamics.

The climax of the opening week of the musical season was the advent of Richard Strauss. When Toscanini came here last year he brought an orchestra with him—a grave mistake, for there are no orchestras in Italy to compare with ours. Dr. Strauss and his managers were wiser, and the famous musician has embarked on a series of concerts in the United States, using the Philadelphia Orchestra as his instrument. Arriving only four days before his first concert, rehearsals were necessarily few, so the first programme included only works familiar to the players—'Don Juan,' 'Till Eulenspiegel,' and the 'Symphony Domestica.' Carnegie Hall was packed to suffocation, and Richard the 2nd (as he is familiarly called here) met with a tremendous ovation as he stepped on to the platform, the deafening applause lasting for several minutes, and it was well deserved, for it is doubtful if he has a peer. While we are accustomed to hear his tone-poems played with great vehemence—with scant attention given to the more delicate passages—Strauss makes every shade of dynamics of equal importance, and, when the music demands *fortissimo*, instead of 'letting himself loose' the composer-conductor gives the impression of restrained power. 'Till' was the gem of the evening; and it was a new 'Till' to most of his hearers, though the present writer had the good fortune to hear his reading in Europe some ten years ago. New

Yorkers are accustomed to think the pranks of Till are simply amusing, but there is, too, a pathetic side to the story, and Strauss' baton can move the listener to a tear as well as to a smile.

At the second concert of the New York Symphony Society, Madame Florence Easton appeared as soloist, singing Clarchen's songs from 'Egmont,' and Brunnhilde's 'Immolation.' This sterling English artist sang both selections in her native tongue with her usual beauty and clearness of tone and remarkable diction. She is a great favourite in America, both at the Metropolitan Opera House and on the concert-platform, and it is matter for surprise that some London manager has not recognised the place she has earned as a musician, and engaged her to charm the musical public of her own country.

M. H. FLINT.

## PARIS DECADENCE

Following M. Messager's recent example, several composers have attempted to revive an interest in modern *opérette*. Some—taking the scathing admonitions of the musical papers to heart—have announced their allegiance to the standard set by Lecoq, Audran, Planquette, and others of this genre. None, however, succeed, the result of their labour usually being poor stuff, mere uninspired jingle. These efforts, in short, are little better than a musical comedy, fine dresses and shapely wearers usurping the place of good music properly sung. This undesirable state of things is—according to the managers—owing to the presence at Paris of so many foreigners. 'We cater,' declares each impresario, hand on heart, 'for the visitors.' As a matter of cold fact, Parisian taste has deteriorated. Few, except profiteers and other war-enriched persons, can afford the inflated prices which are charged for seats. And they care only for rubbish. That, perhaps, is why 'La Belle de Paris,' the latest venture, has little connection with the triumphs of the past. Certainly the music is lively; so, too, is a one-step tune. The costumes are gorgeous; but musical people do not go to the theatre to look at mannequins. As to the plot, it is pure musical comedy.

An agreeable contrast is afforded by Von Suppé's 'Boccace' with handsome Mlle. Marthe Chenal as the principal attraction. Mlle. Chenal, who has sung many serious rôles in her time, is scarcely a second Hortense Schneider, for the voice is not under perfect control, and her singing lacks distinction. Still, she is an improvement on the average *divette*, most of whom have been in too great a hurry to appear in public. These adventurous young women generally face the fires of criticism successfully, owing to the leniency of the average daily paper music-critic. Some of these people know very little about the use to which the voice should be put; and, consequently, the performers score.

Several performances of 'Le Barbier' have taken place at the Gaité-Lyrique, with M. Vanni-Marcoux as Don Basille. The distinguished artist gives a particularly fine character-study, while he manages his voice with considerable effect, ringing the changes on every imaginable variety of tone-colour. But the immortal work does not go well in French; Rossini's delightful voice-parts, as well as the action and the scene, demand the original libretto. There is, by the way, a talk of Paisiello's 'Barbiere' being revived—and in Italian. The music should come as a novelty, since Paisiello is practically forgotten at Paris. Audran's 'La Poupée' has been presented at one of the smaller theatres; and Hirschmann's 'La Petite Bohème' is pleasing the Parisians. The author has taken many a liberty with Murger's story, the *opérette* being a brisk affair with a happy ending. Ballets and choruses galore are included in the entertainment, the idea being to combine music with musical comedy. Certainly, French taste has changed. When 'La Petite Bohème' first made its bow it was more or less based on Puccini's version. The present edition, moving with the times, has been *parisienist*. Still, the times are to be deplored.

Halévy's 'La Juive' has also found favour with Parisians, the revival being at the instigation of the older opera-goers.

The exacting rôle of Eléazar has for its exponent an artist who performs creditably without causing enthusiasm among good judges. However, to find a *fort ténor* capable of doing complete justice to the part is no easy matter.

#### 'CAMILLE'

Marc Delmas' 'Camille,' a one-Act trifle which has been produced at the Opéra-Comique, has so slight a plot that the ingenuity of the librettist, Paul Spaak, has been taxed. Fortunately, the score justifies the production, for M. Delmas is musical as well as musicianly. 'Camille' is vastly preferable to many of the more pretentious operas which have been produced in France during the past few years. The success of the performance is mainly due to M. Lafont, the very admirable *basse chantante*. Not only does he use his powerful voice with rare skill, but he employs a wealth of tone-colour. 'Camille' should prove a welcome substitute for 'Cavalleria Rusticana,' provided an artist of Lafont calibre appears in it.

'Orphée' has been revived at the Opéra-Comique, with a tenor, M. Anseau, in the title-rôle. At first musical Paris was aghast at (what was thought to be) an unforgivable innovation. It was, however, explained that Gluck originally intended the part for a 'sopranoist,' with good lower notes, and the malcontents were satisfied. The music has been adapted by M. Paul Vidal, and, happily, without sacrificing too much of its character. As to the representation, it is a satisfactory one, the warm, velvety quality of M. Anseau's voice being heard to particular advantage, while in 'J'ai perdu mon Eurydice' his singing affords an object-lesson to the intelligent student. And that is a great deal more than can be said of most tenors—no matter what their nationality may be. Mlle. Vallandri is the Eurydice of the cast, the beauty of her voice and the fine art which she brings to bear upon her interpretation adding greatly to the success of the revival. Indeed, there is no French lyric soprano who can equal la Vallandri.

M. Messager demands another national theatre, at which the operas of young French composers may be mounted. The Opéra and the Opéra-Comique cannot, it appears, produce more than eight new works a year, while no fewer than thirty composers have written an opera apiece, none of which can be heard at Paris for years to come. So M. Messager considers that the time is ripe to demand a subvention—and the tax-payers are furious. Some of the last-named even declare that modern French operas are not worth producing; that the old répertoire is infinitely more satisfactory. Meanwhile, one of these works, after waiting a trifle of forty years, has seen the light of day. Léopold Dauphin is the fortunate composer, and the name of his one-Act opera is 'Le Huron,' the plot being taken from Voltaire's 'L'Ingénu.' The music is fresh, without being particularly interesting.

#### CONCERTS

The Lamoureux and Pasdeloup concerts have recommenced, recent programmes having included Florent Schmitt's 'Tragédie de Salomé,' Liszt's 'Dante Symphony,' which is rarely heard, and the 'Tannhäuser' Overture. Lalo's atmospheric 'Roi d'Ys' Overture, which is in such marked contrast to the opera, Ravel's 'Ma mère l'Oye,' and the 'Walkürenritt' have also been performed and appreciated. The Flonxley Quartet and the Poulet Quartet have delighted their hearers, and M. Serge Koussevitzky has conducted a specially selected orchestra. As to minor concerts, their name is legion.

During December Mr. Albert Spalding is to give two recitals, which should be of interest. He, or his agent, announces a Paganini 'Caprice' as being by 'Paganini-Spalding.' Really . . .

At their recent concert Miss Jean Nolan and Miss Hélène Dolmetsch placed Paris under a debt of gratitude. Miss Nolan afforded Parisians the opportunity for hearing songs they had not heard before, while Miss Dolmetsch's playing of the viola da gamba was a revelation to them. Her contributions to the programme included a fine Sonata by Purcell and several unaccompanied Elizabethan pieces, in all of which she showed to great advantage, her tone and technique being excellent. Miss Nolan was heard in songs by John Ireland, Rutland Boughton, Arnold Bax, Ravel, Duparc, Gretchaninov, and others, as well as in a number

of ancient Irish airs arranged by various modern composers. Paris does not understand why prominence should be given to the adapters, who figured in the programme as though they had composed the songs. These items, by the way, were not of much account, though Miss Nolan certainly did all that was possible with the material. Her serviceable voice, of good quality, was preferred in some of her other selections. The English songs did not greatly impress the French section of the audience, but Duparc's 'Extase' and Ravel's 'Toujours Gai' were well received.

GEORGE CECIL.

#### ROME

By the institution of a Prix-de-Rome, the American Academy in this city has, according to Americans, taken the most important step yet made in the musical history of their country to aid native talent (and, be it said in parenthesis, set a good example to England).

The American Academy at Rome was founded twenty-five years ago for the encouragement of students of art and architecture, and is installed in a magnificent building on the Janiculum Hill. The new fellowship, entitled the Frederic A. Juilliard fellowship in musical composition, is open to unmarried men of American citizenship, and entitles the winner to \$1,000 annually, with an additional \$1,000 for travelling expenses. The Prix lasts for three years, and each year the fellow is allowed to travel for six months, in order to visit other musical centres. On the plan of the French Academy, the holder of the Prix will be obliged to present a certain number of works, according to the following scheme:

- 1st year.—One important work for string quartet, also six short pieces for one or more voices with orchestral accompaniment, and separate transcription for voice or pianoforte.
- 2nd year.—At least two movements of a Symphony for orchestra, with transcription for pianoforte solo or duet; a dramatic scene with English, French, or Italian words, and transcribe same for voice and pianoforte; transcribe a work of the 16th, 17th, or 18th century in modern rhythm and notation.
- 3rd year.—An oratorio, or Mass, or a choral symphony with soli, chorus, and orchestra in two movements; or a tragic or comic opera in two or more Acts. Part of a symphony or symphonic poem, which may be performed in public after it has been accepted by the professor in charge.

November 2 (All Souls' Day) saw the inauguration of the monumental tomb to Luigi Mancinelli (whose obituary appeared in the *Musical Times* of March, 1921) in the famous Staglieno Cemetery at Genoa. The tomb is a copy of that of Wagner at Bayreuth, and consists of an immense slab of granite 5 sq. m. in area, surrounded by an ivy wreath. The inscription runs:

'LUIGI MANCINELLI—Orvieto, 1848—Rome, 1921

Of imperishable music

Champion—Interpreter—Creator.'

His biography has just been published, from the pen of M. Orefice, of Milan; and on February 2, 1922, Molinari will direct a commemorative concert at the Augusteum, and Vessella will give a band-concert of the composer's works on the Pincian Hill.

Mario Costa, one of the most popular song-writers in Italy, has profited in the dead season to bring himself before the Roman public. Besides giving a successful concert in the Exhibition Hall, for the closing of the Biennial Art Show, Costa gave a serata at the Costanzi on October 14, which was repeated on October 18. With a choir of two hundred voices and orchestra, he directed his 'Hymn to Italy,' and represented the dramatic scene 'The History of a Pierrot.' As an additional attraction D'Annunzio's poem, 'La Nave,' was declaimed by one of the actors.

On the evening of Sunday, October 16, the vocal Society 'Constancy and Concordia,' of Leghorn, gave a concert at the Augusteum, under the direction of Vincent Marini, with Giacomo Suggi as violinist.

The summer season of opera is drawing to a close, with the usual somewhat commonplace programmes of 'Rigoletto

'Barbieri,' 'Faust,' &c., which are running at the Morgana and Valle theatres. Amongst the new operas to be presented in Italy during the coming season are Franco Alfani's 'The Legend of Sakuntala' (Comunale Theatre, Bologna); Adriano Lualdi's 'The King's Daughter' (Regio Theatre, Turin); Vincent Michetti's 'La Grazia' and Richard Zandonai's 'Romeo and Juliet' (Costanzi, Rome); and Ildebrando Pizzetti's 'Deborah and Jael' (Scala, Milan). It is also announced that Boito's comedy 'Basi e Bote' has been set to music by Richard Pick-Mangiagalli, and will be presented during the forthcoming season, probably at Milan.

It is not only prophets who are not without honour save in their own country. The same lot seems to fall to great singers, or at any rate to their memory, if the Caruso commemoration held at the Argentine Theatre at Rome, on October 31, affords a criterion. The commemoration was spoken by the poet Marcheselli, and various people said and sang various things which were supposed to honour the dead singer's memory. The *Corriere* sums up the success of the evening in a piquant phrase:

'The death of Henry Caruso has procured a new grief for Italian art: the commemoration of the divo which took place yesterday at the Argentine!'

LEONARD PEYTON.

### TORONTO

Only one concert of any importance has taken place this month. Massey Hall, under the management of Mr. I. E. Suckling, opened the season with a Johnson-Salvi recital. Edward Johnson, of the Chicago Opera Company and a Canadian by birth, who has recently returned from a short visit to Italy, was in his usual pleasing and enthusiastic vein. His programme was light and enjoyable, but rather too uniformly operatic in style to be quite of true recital character.

Mr. Alberto Salvi was certainly a revelation to Toronto musicians, few of whom had realised the possibilities of the harp as a solo instrument.

The season has seen two notable additions to the musical personnel of the city. M. Henri Czaplinski, a native of Warsaw, comes to us direct from London and the Continent. Mr. Arthur Freidheim, a pianist of Continental fame, is on the staff of the Canadian Academy. M. Szaplinski takes the place of Mr. Jan Hambourg at the Hamburg Conservatory. Both artists are to be heard in recitals during the season.

F. H. A.

### THE PALESTRINA MEMORIAL

On Sunday, October 2, the little town of Palestrina, some thirty miles from Rome, was gay with flags and decorations, and its small and tortuous streets were agog with throngs of people arrived to assist at the solemn inauguration of the statue erected in his native place to one of the world's greatest musicians, Giovanni Pier Luigi da Palestrina. The Pope was represented by Cardinal Vannutelli, who is also Bishop of Palestrina. The Italian Government was represented by the Hon. G. Rosadi, the Under-secretary of State for Fine Arts, and it may be said that the entire musical world was represented by Count Blumenstahl, the vice-president of the Accademia di St. Cecilia. Some of Palestrina's music was admirably executed by a special Roman choir, under the direction of Mgr. Raphael Casimiri, the director of the Lateran choir, who is steadily accumulating well-merited fame as the first living interpreter of Pier Luigi's music. A slight change was made in the announced programme, as instead of the famous 'Papa Marcella' Mass, the music sung in church was the scarcely less famous Mass known as 'O admirabile commercium.'

Of this work, Palestrina's biographer Baini says:

'It is one of the most harmonious, beautiful, and sublime that Pier Luigi ever wrote: a Mass that never grows old, but which, heard a thousand times, produces always the same effects on its audience, and which in every age appeals to the current taste, as though it were a new production of every composer who actually elevates himself above his contemporaries.'

Immediately after the Mass, the huge throng crowded to the central square of the town for the unveiling of the monument, filling every available space and point of vantage. The statue is the work of Arnaldo Zocchi (who executed the stupendous statue to Columbus recently erected at Buenos Ayres), and is in Carrara marble, measuring, with the pedestal, about 26-ft. in height. The inscription, in Italian, is eloquently simple, and runs:

'To Giovanni Pierluigi da Palestrina,  
The Prince of music.'

Immediately after a discourse by the Mayor, the choir intoned a fine Acclamation, 'Predestino vita,' for five voices, by Casimiri, and then, in the midst of a frenzy of applause, the bells rang out, the band played, and the sheet hiding the statue was withdrawn, revealing Zocchi's beautiful conception, shining out in its marble purity. The figure of the great musician is represented with the face turned heavenward; the left hand sustains a book of compositions, whilst the right is raised in invocation. The figure is draped in a voluminous mantle of the 16th century.

Immediately after the unveiling, the choir intoned Pier Luigi's Motet for five voices, 'Exultate Deo,' and the representatives of the town of Palestrina and of the Accademia di St. Cecilia advanced to lay a crown of laurels at the foot of the statue.

After discourses by the Hon. Rosadi, Count Blumenstahl, and Cardinal Vannutelli, the representatives adjourned to the schools for the official banquet, and in the afternoon a concert of Palestrinian music was given in the Cathedral, under the direction of Casimiri, with the following programme:

'Laudate Dominum' ...	Offertory for 5 voices
'Super Flumina Babylonis' ...	Motet for 4 "
'Vox Dilecti mei' ...	" " 5 "
'Bonum est Confiteri Domino' ...	Offertory for 5 "
'Oratio Hiericua' ...	For 6 and 8 "
'Nigra sum' ...	Motet for 5 "
'O quantus luctus hominum' ...	" " 4 "
'Introdixit me' ...	" " 4 "
'Exultate Deo' ...	" " 5 "

An open-air concert by the band of the Carabinieri, and a display of fireworks concluded a memorable day not only in the history of Palestrina, but in the musical history of Italy: the day when, four hundred years and more after his death, the greatest of her musicians is finally honoured with a worthy monument in the land which gave him birth.

LEONARD PEYTON.

### Miscellaneous

The craft of violin-making in this country shows distinct signs of revival, and among British luthiers just now coming into notice Mr. William Robinson, of Plumstead, has already aroused the attention of string players, many of whom would probably welcome an opportunity for hearing and examining the Robinson instruments. Such an opportunity will occur on Saturday evening, December 10, at Edric Hall, S.E., when, by the kind permission of the governing body of the Borough Polytechnic Institute, a trial performance will take place at which string quartets and solos will be played on these instruments. Invitation tickets will be sent to any of our readers who apply in writing to Mr. James Brown, Mus. Bac., at the Borough Polytechnic Institute, Borough Road, S.E. 1.

The Novello Choir gave a musical programme of exceptional brilliancy at St. Martin-in-the-Fields on the afternoon of November 5. Under Mr. Harold Brooke's direction performances were given of the Chorale 'This proud heart' and the Motet 'Jesu, priceless Treasure' of Bach, Robert Whyte's anthem 'O praise God in His holiness,' and Gibbons' 'Hosanna to the Son of David.' Mr. Thomas Fussell gave violin solos; Mr. Harvey Grace played accompaniments and Bach's Prelude on the Chorale 'Farewell I give thee.'

A musical scholarship has been founded at Girton College, Cambridge, and is offered for competition in March, 1922. Candidates will be examined in organ playing, or singing, or composition. The founder, Miss Sophia Adelaide Turle, is the daughter of James Turle, for many years organist of Westminster Abbey.

The Kingston String Quartet is giving chamber concerts at the Memorial Hall, Kingston, on the second Sunday in each month, until April 9. On November 13 the programme included Quartets by Haydn (Op. 75) and Mozart (No. 1, in G). Schubert and Beethoven (the Quintet, Op. 101) are in the programme for December 11.

A lecture-demonstration of the 'Technique' will be given by Mr. R. J. Pitcher at the London Academy of Music on Thursday, January 5, at 8.0. Mr. R. H. Walthew will be in the chair, and the music played will be drawn from Tchaikovsky, Chopin, and Scriabin. No tickets required.

The Sir H. W. Trickett, Ltd., Choral Society opened its season at King's Hall, Waterfoot (near Manchester), on November 9. The programme, given under Mr. George Firth's direction, included Walmisley's 'Music all Powerful,' Elgar's 'The Shower,' and Coleridge-Taylor's 'Viking Song.'

Elgar's 'For the Fallen' formed the opening of a miscellaneous programme given by the Godstone Choral Society on November 11, under the direction of Mr. Cyril V. Jenkin.

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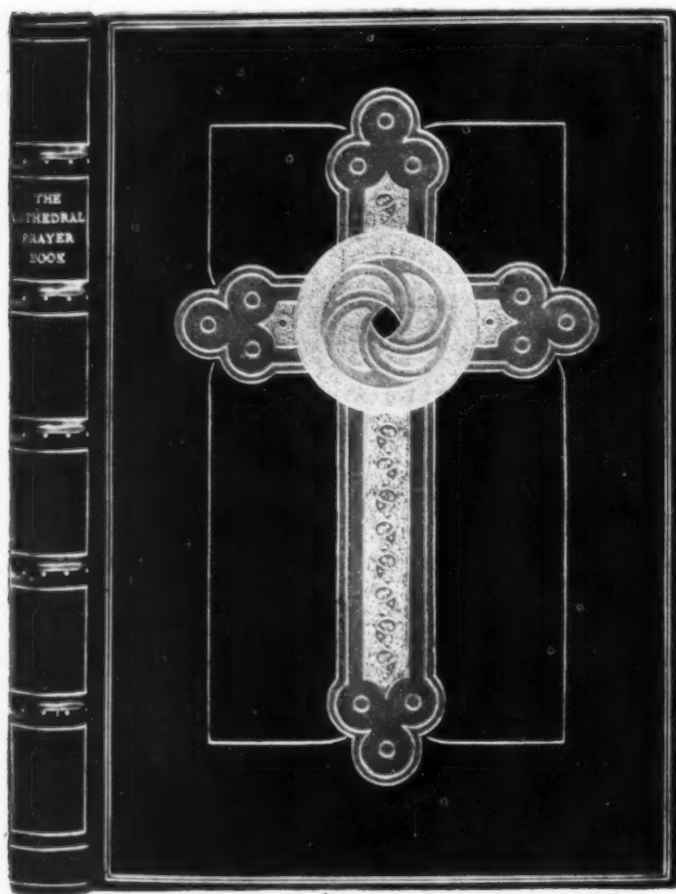
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 Thursday, December 1, 1921.

## THE STRIFE IS O'ER

ANTHEM FOR EASTER

Hymn 135, A. &amp; M.

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COMPOSED BY

GEORGE RATHBONE.

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**Allegro moderato.** *maestoso.*

SOPRANO. The strife is o'er, . . . the bat-tle

ALTO. The strife is o'er, . . . the bat-tle

TENOR. The strife is o'er, . . . the bat-tle

BASS. The strife is o'er, . . . the bat-tle

**Allegro moderato.**  $\text{♩} = 132.$  *f* *maestoso.*

ORGAN. *Ped.*

done; . . . Now is the Vic-tor's tri-umph won, the Vic-tor's tri-umph

done; . . . The tri-umph, the Vic-tor's tri-umph

done; . . . Now is the Vic-tor's tri-umph won, now is the Vic-tor's tri-umph

done; . . . Now is the Vic-tor's tri-umph won, the tri-umph

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(1)

MADE IN ENGLAND.

Poco più mosso.

THE STRIFE IS O'ER.

won; O let the song of praise be sung, the song of praise, the song of  
won; O let the song of praise, O let the song of praise be sung,  
Poco più mosso. ♩ = 144.  
senza Ped.

song of praise be sung, O let the song of praise be sung. Al - le - lu  
let . . . the song be sung, the song of praise be sung. Al - le - lu  
praise be sung, O let the song, the song of praise be sung. Al - le - lu  
O let the song . . . of praise be sung. Al - le - lu  
Moderato e molto sostenuto.  
poco rit. mf ♩ = 132.  
Ped.

ia! Al - le - lu - ia! Al - le - lu - ia! Al - le - lu  
ia! Al - le - lu - ia! Al - le - lu - ia! Al - le - lu  
ia! Al - le - lu - ia! Al - le - lu - ia! Al - le - lu  
ia! Al - le - lu - ia! Al - le - lu - ia! Al - le - lu  
sempre cres. f cres. e poco rit.  
sempre cres. f cres. e poco rit.  
sempre cres. f cres. e poco rit.  
sempre cres. f cres. e poco rit.



# EXTRA SUPPLEMENT.

## THE STRIFE IS O'ER.

February 1, 1921.

*a tempo.*  
in!

*a tempo.*  
in!

*a tempo.*  
in!

*a tempo.*  
in!

*a tempo.* *din.* *mf Sw.*

(Solo ad lib.)  
*mf. espress.* *tenderly.* *cres.*  
Death's mightiest powers have done their worst, . . . And Je - sus hath His

*p* *espress.* *mf cres.*

**Poco più mosso.** *poco rit.*  
Let shouts of praise and joy out - burst, let shouts of praise and joy out -

*f* *poco rit.*  
Let shouts of praise and joy out - burst, let shouts of joy out -

*f* *poco rit.*  
Let shouts of praise, let shouts of praise and joy out -

*f* *poco rit.*  
foes dis - persed; Let shouts of joy . . . out -

**Poco più mosso.** *f Gt.* *poco rit.*  
*senza Ped.*

# THE STRIFE IS O'ER.

Moderato e molto sostenuto.

*mf* *sempre cres.*

burst. Al - le - lu - ia! Al - le - lu - ia! Al - le -

*mf* *sempre cres.*

burst. Al - le - lu - ia! Al - le - lu - ia! Al - le -

*mf* *sempre cres.*

burst. Al - le - lu - ia! Al - le - lu - ia! Al - le -

*mf* *sempre cres.*

burst. Al - le - lu - ia! Al - le - lu - ia! Al - le -

Moderato e molto sostenuto.

*mf* *sempre cres.*

Ped.

*cres. e poco rit.* *a tempo.*

lu - ia! Al - le - lu - ia!

*cres. e poco rit.* *a tempo.*

lu - ia! Al - le - lu - ia!

*cres. e poco rit.* *a tempo.*

lu - ia! Al - le - lu - ia!

*cres. e poco rit.* *a tempo.*

lu - ia! Al - le - lu - ia!

*cres. e poco rit.* *a tempo.* *dim.* *Sw.*

*brightly. (Solo ad lib.)* *mf*

On the third morn He rose a - gain, Glo - rious in ma - jes - ty, . .

*Gt.* *Sw.* *f*

# THE STRIFE IS O'ER.

Allargando.

poco rit. Più mosso.

glo-rious to reign, glo-rious in ma-jes-ty, . . . glo-rious to reign;

O let us

O let us

*f* *Gt.*

Allargando.

poco rit.

Più mosso.

O let us swell the joy-ful strain. Al-le-lu

O let us swell . . . the joy-ful strain. Al-le-lu

swell the joy-ful strain, the joy-ful strain. Al-le-lu

swell . . . the strain, the joy-ful strain. Al-le-lu

*senza Ped.* *Ped.*

Moderato e molto sostenuto.

Moderato e molto sostenuto.

ia! Al-le-lu ia! Al-le-lu ia! Al-le-lu

ia! . . . Al-le-lu ia! . . . Al-le-lu ia! Al-le-lu

ia! Al-le-lu ia! Al-le-lu ia! Al-le-lu

ia! Al-le-lu ia! Al-le-lu ia! Al-le-lu

*sempre cres.* *cres.*

# THE STRIFE IS O'ER.

*poco rit.* *a tempo.*

lu ia! Lord,

*poco rit.* *a tempo.*

lu ia! Lord,

*poco rit.* *a tempo.*

lu ia! Lord,

*poco rit.* *a tempo.*

lu ia! Lord,

*poco rit.* *a tempo.* *dim.* *p Sw.*

lu ia! Lord,

*a tempo. legato.*

Lord, by the stripes that wound ed Thee..

*a tempo. legato.*

Lord, by the stripes that wound ed Thee..

*a tempo. legato.*

Lord, by the stripes that wound ed Thee..

*a tempo. legato.*

Lord, by the stripes that wound ed Thee..

*a tempo. legato.*

Lord, by the stripes that wound ed Thee..

*pp Voices alone.*

*mf* *cres.*

From death's dread sting Thy ser vants free,

*mf* *cres.*

From death's dread sting Thy ser vants free,

*mf* *cres.*

From death's dread sting Thy ser vants free,

*mf* *cres.*

From death's dread sting Thy ser vants free,

*mf* *cres.*

From death's dread sting Thy ser vants free,

*f Ped.*



THE STRIFE IS O'ER.

*Più mosso.*

That we may

That we may live, and sing to Thee, that

. . That we may live, and sing to Thee, may live, . . and sing, may live, and

. . That we may live, and sing, that we may live, and sing to Thee,

*Più mosso.*

*cres.*

*Moderato e molto sostenuto.*

live, and sing to Thee, that we may live, and sing to Thee Al - le - lu . . .

we may live, and sing to Thee, may live, and sing to Thee Al - le - lu . . .

sing to Thee, that we may live, and sing, and sing to Thee Al - le - lu . . .

that we may live, . . and sing . . to Thee Al - le - lu . . .

*Moderato e molto sostenuto.*

*poco rit.*

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 456. At the Sepulchre H. W. Wareing 4d.  
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 578. Ditto ... B. Steane 3d.  
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# THUS SAITH THE LORD GOD

## HARVEST ANTHEM

COMPOSED BY

Genesis viii. 22.

Psalms civ. 24; lkv. 13.

GEORGE C. MARTIN.

LONDON: NOVELLO AND COMPANY LIMITED; NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

*Slowly. ♩ = 60.*

TENORS. *f* Thus saith the

BASSES. *f* Thus saith the

ORGAN. *f Gt. Ped.*

Lord God : . . While the earth re - main - eth, seed - time,

Lord God : . . While the earth re - main - eth, seed - time,

seed - time and har - vest, cold, cold and

seed - time and har - vest, cold, cold and do.

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## THUS SAITH THE LORD GOD.

*mf*  
heat, . . . sum - - mer, sum - - mer and win - - ter,  
*mf*  
heat, . . . sum - - mer, sum - - mer and win - - ter,  
*Sic. mf*  
*Gt. Man.*  
*f* day, . . . day . . . and night shall nev - - er cease. . .  
*Slow.* *f* day, . . . day . . . and night shall nev - - er cease. . .  
*Slow.* *f* day, . . . day . . . and night shall nev - - er cease. . .  
*cres.* *cres.* *f*  
*Ped.*  
*Faster. ♩ = 80.*  
*Gt. f legato.* *cres. ed accel.*  
*SOPRANO. Allegro. ♩ = 100.*  
*ALTO.*  
*TENOR.* O Lord, how  
*BASS.* O Lord, how man - i -  
O Lord, how man - i - fold, how  
*Allegro. ♩ = 100.*

THUS SAITH THE LORD GOD.

Lord, how man - i - fold, .. O Lord, . . . how man - i -

man - i - fold are Thy works, . . . O Lord, how man - i -

- fold are Thy works, O Lord, how man - i - fold . . .

man - i - fold are Thy works, O Lord, how man - i - fold . . .

- fold . . . are . . . Thy works : in wis - dom hast Thou made them all, in

- fold are Thy works, are . . . Thy works : in wis - dom hast Thou

are . . . Thy works, how man - i - fold are Thy works : in

are Thy works, how man - i - fold are Thy works : in

wis - dom hast Thou made them all ; the earth is full of Thy

made them all, in wis - dom hast Thou made them all ; the earth . . is . . full of Thy

wis-dom hast Thou made them all ; the earth . . is full, is . . full of Thy

wis - dom hast Thou made . . them all ; the earth . . is . . full of Thy

## THUS SAITH THE LORD GOD.

rich - es, the earth is full of Thy rich -

rich - es, the earth . . is . . full of Thy rich -

rich - es, the earth . . is . . full of Thy rich -

rich - es, . . . the earth is full of Thy rich -

- es, the earth is full of Thy rich - - - es.

- es, the earth . . is . . full of Thy rich - - - es.

- es, the earth . . is . . full of Thy rich - - - es. O

- es, the earth is full of Thy rich - - es. O Lord, how

O Lord, how man - i - fold are . . Thy

O Lord, how man - i - fold are Thy works, . . . are . . . Thy

Lord, how man - i - fold are Thy works, how man - i - fold are . . . Thy

man - i - fold, how man - i - fold are Thy works, Thy

# THUS SAITH THE LORD GOD.

*dim. Slower.* *p*

works, . . in wis - dom hast Thou made . . . them all. . .

*dim. Slower.* *p*

works, . . in wis - dom hast Thou made . . . them all. . .

*dim. Slower.* *p*

works, . . in wis - dom hast Thou made . . . them all. . .

*dim. Slower.* *p*

works, . . in wis - dom hast Thou made . . . them all. . .

*dim. Slower.* *p*

works, . . in wis - dom hast Thou made . . . them all. . .

*Andante pastorale.*  $\text{♩} = 92$  *legato.* *p*

The folds . . shall be

*Andante pastorale.*  $\text{♩} = 92$  *simile.*

*p Sw. with soft Reeds.*

full of sheep, and the val-leys shall stand so thick with corn, The folds . . shall be

*legato.* *p*

The folds . . shall be



# THUS SAITH THE LORD GOD.

full of sheep, and the val-leys shall stand so thick with corn,  
 full of sheep, and the val-leys shall stand so thick with corn, the val-leys shall stand so  
 The val leys shall stand so

*p*

*cres.*

*mf* they shout for joy, they al - so sing, they shout . . . for  
*mf* thick with corn, they shout for joy, they al - so sing, they shout . . . for  
*mf* thick with corn, they shout for joy, they al - so sing, they shout . . . for  
*mf* They shout for joy, they al - so sing, they shout . . . for

*legato.*

*mf*

*Gt.*

joy, they al - so sing, . . . the folds . . . shall be  
 joy, they al - so sing, . . . the folds . . . shall be  
 joy, they al - so sing, . . . the folds . . . shall be  
 joy, they al - so sing, . . . the folds . . . shall be

*p*

*dim.*

*Sw. p*

THUS SAITH THE LORD GOD.

full of sheep, and the val-leys shall stand so thick with corn, the

full of sheep, and the val-leys shall stand so thick with corn, the

full of sheep, and the val-leys shall stand so thick with corn, the

full of sheep, the

*Solo.* *L.H.* *Gt.* *mf*

val-leys shall stand so thick with corn, the val-leys shall stand so thick with corn, they

val-leys shall stand so thick with corn, the val-leys shall stand so thick with corn, they

val-leys shall stand so thick with corn, the val-leys shall stand so thick with corn, they

val-leys shall stand so thick with corn, the val-leys shall stand so thick with corn, they

shout for joy, they al - so sing, they shout . . . for joy, they shout for

shout for joy, they al - so sing, they shout . . . for joy, they

shout for joy, they al - so sing, they shout, they shout for joy, they shout for

shout for joy, they al - so sing, they shout . . . for joy, they shout for

*legato.*

# THUS SAITH THE LORD GOD.

*A little faster.*  
"NUN DANKET."

joy, they al - so sing, . . . they al - so sing. . . . Now  
shout for joy, they al - so sing, . . . they al - so sing. . . . Now  
joy, they al - so, al - so sing, . . . they al - so sing. . . . Now  
joy, they al - so, al - so sing, . . . they al - so sing. . . . Now

*A little faster.*  
*Full Swell open.*  
*Gt. to Ped.*

thank we all our God, . . . With heart, and  
thank we all our God, . . . With heart, and  
thank we all our God, . . . With heart, and  
thank we all our God, . . . With heart, and

hands, and voi - ces, . . . Who won - drous  
hands, and voi - ces, . . . Who won - drous  
hands, and voi - ces, . . . Who won - drous  
hands, and voi - ces, . . . Who won - drous

THUS SAITH THE LORD GOD.

things hath done, . . . . In Whom His world re - joic - -

things hath done, . . . . In Whom His world re - joic - -

things hath done, . . . . In Whom His world re - joic - -

things hath done, . . . . In Whom His world re - joic - -

The first system of the musical score features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are 'things hath done, . . . . In Whom His world re - joic - -'. The piano part consists of a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

- es, . . . . Who from our mo - ther's arms . . . . Hath

- es, . . . . Who from our mo - ther's arms . . . . Hath

- es, . . . . Who from our mo - ther's arms . . . . Hath

- es, . . . . Who from our mo - ther's arms . . . . Hath

The second system continues the vocal and piano parts. The lyrics are '- es, . . . . Who from our mo - ther's arms . . . . Hath'. The piano accompaniment maintains its rhythmic pattern, with the right hand playing eighth notes and the left hand providing harmonic support.

bless'd us on our way . . . . With count - less gifts of

bless'd us on our way . . . . With count - less gifts of

bless'd us on our way . . . . With count - less gifts of

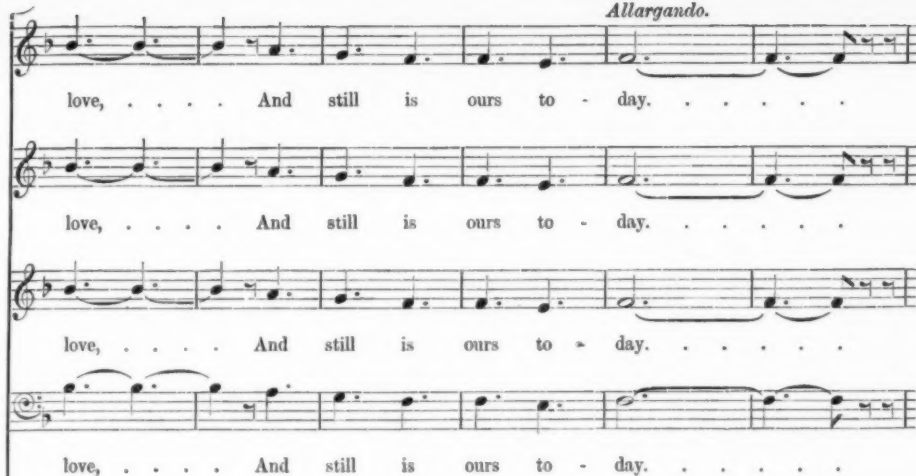
bless'd us on our way . . . . With count - less gifts of

The third system concludes the page with the lyrics 'bless'd us on our way . . . . With count - less gifts of'. The musical notation for the vocal parts and piano accompaniment follows the same structure as the previous systems.



THUS SAITH THE LORD GOD.

*Allargando.*



love, . . . . And still is ours to - day. . . . .

love, . . . . And still is ours to - day. . . . .

love, . . . . And still is ours to - day. . . . .

love, . . . . And still is ours to - day. . . . .

*Allargando.*



*Slow.*



A - - - men, A - - - men. . .

*Slow.*



A - - - men, A - - - men. . .

*Slow.*



A - - - men, A - - - men. . .

*Slow.*



A - - - men, A - - - men. . .

*Slow.*



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499. Hallelujah, Christ is risen Steane 3d.	993. Ditto ... A. H. Brewer 3d.	180. It is a good thing J. Barnby 6d.
382. Hallelujah! the Light Oliver King 3d.	32. Ditto ... G. Elvey 3d.	231. Ditto ... T. M. Pattison 4d.
171. Happy is the man ... E. Prout 3d.	79. Ditto ... C. E. Horsley 6d.	215. It shall come to pass ... Garrett 6d.
681. Hark, the glad sound M. B. Foster 3d.	743. Ditto ... C. H. H. Parry 4d.	908. Jesu, Lord of life and glory Elgar 3d.
909. Ditto ... A. R. Gaul 3d.	379. Ditto ... T. T. Trimmell 4d.	397. Jesu, lover of my soul (Male) F. Iliffe 2d.
487. Ditto ... E. V. Hall 3d.	119. I was in the spirit ... Blow 6d.	907. Jesu, meek and lowly ... Elgar 3d.
345. Hark, the herald angels E. V. Hall 3d.	521. I will always give thanks Clarke 3d.	1031. Jesu, our Lord ... Ch. Gounod 2d.
444. Hark! what news Oliver King 3d.	1064. I will cause the shower Naylor 3d.	654. Jesu, Thou joy ... E. H. Davies 3d.
404. Harvest Hymn ... F. Tozer 8d.	874. I will cry unto God H. J. King 3d.	844. Jesu, Thou sweetness H. J. King 3d.
850. Haste Thee, O God John Shepherd 3d.	73. Ditto ... Steggall 4d.	904. Jesu, word of God incarnate Elgar 4d.
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837. He that shall endure Mendelssohn 3d.	591. I will go unto the altar C. Harris 3d.	129. King all glorious J. Barnby 6d.
898. He that spared not His Gladstone 3d.	437. I will greatly rejoice Cruickshank 4d.	997. Ditto (4 voices) J. Barnby 4d.
900. He will swallow up death Wesley 18d.	1037. Ditto ... E. C. Bairstow 3d.	591. Kings shall be thy G. C. Martin 2d.
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448. Hear my words C. H. H. Parry 6d.	739. Ditto ... D. S. Smith 3d.	1067. Ditto ... B. Smith 3d.
310. Hear, O God ... A. Friedlander 3d.	136. I will love Thee ... J. Clark 3d.	37. Ditto ... J. Stainer 4d.
138. Hear, O heavens P. Humphreys 3d.	1058. Ditto ... Oliver King 3d.	736. Let all the world ... W. Jordan 3d.
94. Hear, O Lord John Goss 2d.	394. Ditto ... Kingston 4d.	132. Let God arise ... Greene 6d.
139. Ditto ... C. C. King 3d.	760. I will magnify Thee W. H. Bell 4d.	475. Ditto ... T. T. Trimmell 4d.
162. Ditto ... F. Onuseley 3d.	78. Ditto ... J. B. Calkin 3d.	857. Let my complaint Arthur Batten 2d.
821. Hear, O My people J. Holbrooke 3d.	27. Ditto ... John Goss 3d.	346. Ditto (Male) Thorne 3d.
203. Hear, O Thou Shepherd Clarke 4d.	603. Ditto ... F. Iliffe 3d.	509. Let not thine hand J. Stainer 3d.
522. Ditto ... T. A. Walmisley 4d.	433. Ditto ... Oliver King 4d.	807. Let not your heart Eaton Fanning 3d.
776. Hear the voice and prayer Tallis 3d.	753. Ditto ... E. M. Lee 3d.	438. Ditto ... M. B. Foster 3d.
773. Hearken unto Me W. H. Bell 3d.	1213. Ditto ... C. H. Lloyd 3d.	438. Ditto (8 v.) M. B. Foster 3d.
176. Hide not Thy face Kellow J. Pye 3d.	929. Ditto ... A. W. Marchant 3d.	795. Let the heavens be glad M. Higgs 4d.
366. Ho! every one ... J. M. Crament 4d.	886. Ditto ... Palestrina 3d.	226. Let the peace of God J. Stainer 4d.
246. Ditto ... G. C. Martin 4d.	153. Ditto ... J. Shaw 3d.	365. Let the righteous ... R. F. Lloyd 3d.
330. Holy Ghost, to earth ... Dvorak 3d.	154. I will mention A. Sullivan 6d.	328. Let the words of my A. D. Culley 3d.
111. Holy, holy, holy ... Croft 3d.	793. I will not leave you W. Byrd 3d.	494. Let Thy merciful ears W. B. Bell 2d.
542. Holy, Lord God ... T. Bateson 4d.	575. Ditto ... B. Steane 2d.	1066. Let us now fear A. W. Goodhart 3d.

No. 243.

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Price-1½d- 2d.

## The eyes of all wait upon Thee.

From "I will give thanks."

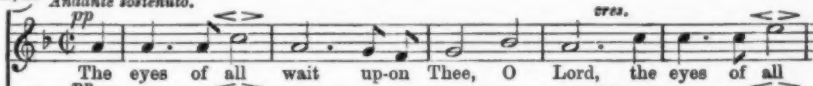
ANTHEM FOR HARVEST.

Composed by J. BARNBY.

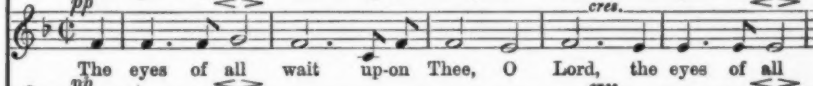
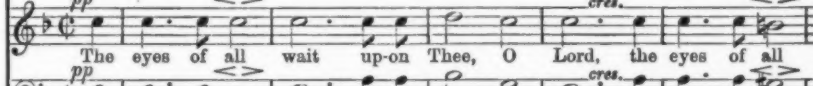
Psalm cxlv. 15, 16.

*Andante sostenuto.*

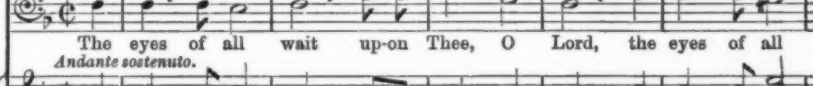
SOPRANO.



ALTO.

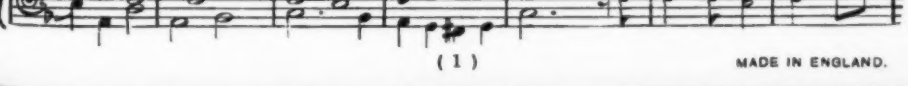
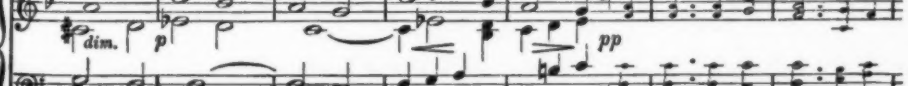
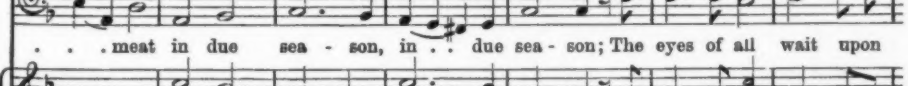
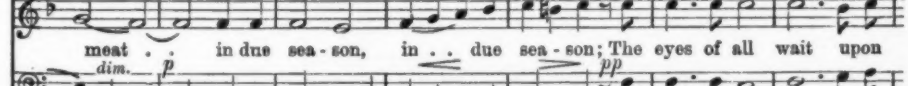
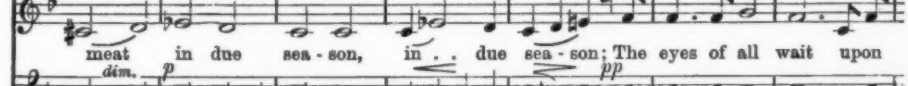
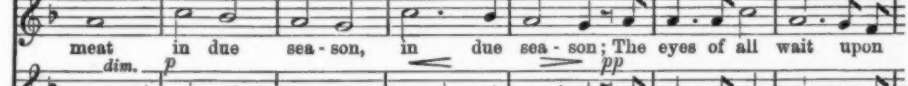
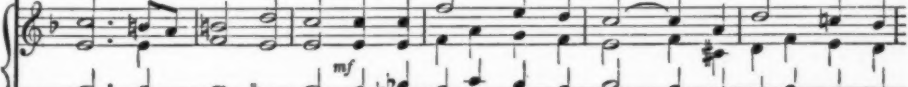
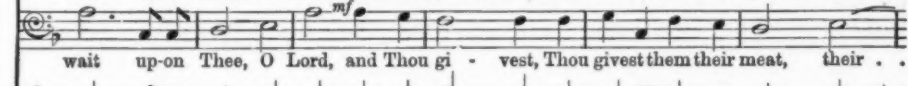
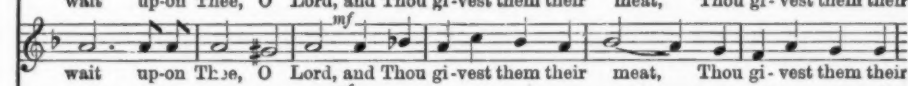
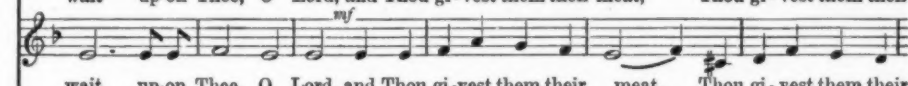
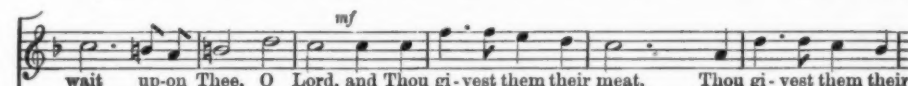
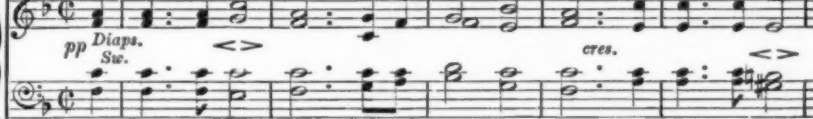
TENOR.  
(Sve lower).

BASS.



ACCOMP.

♩ = 50.



THE EYES OF ALL WAIT UPON THEE.

Thee, O Lord, the eyes of all wait upon Thee, O Lord, and Thou gi-vest them their  
 Thee, O Lord, the eyes of all wait upon Thee, O Lord, and Thou gi-vest them their  
 Thee, O Lord, the eyes of all wait upon Thee, O Lord, and Thou gi-vest them their  
 Thee, O Lord, the eyes of all wait up-on Thee, O Lord,

*Clarabella Gt.*  
*Sw.*  
*pp*  
*Ped.*

meat, their meat in due sea - son, Thou giv - est them their meat in due sea - .  
 meat in due sea - - son, Thou giv - est them their meat in due sea - .  
 meat, their meat in due sea - son, Thou giv - est them their meat in due sea - .  
 their meat in due sea - son, Thou giv - est them their meat in due sea - .

*cres. molto.*  
*f*  
*ff*  
*Sw.*  
*Gt. diap. group. to Sw.*

son. Thou o - penest Thy hand and fillest all with  
 son. Thou o - penest Thy hand and fillest all with  
 son. Thou o - penest Thy hand and fillest all with  
 son. Thou o - penest Thy hand and fillest all with

*mf*  
*cres.*  
*mf*  
*cres.*  
*mf*  
*cres.*  
*mf*  
*cres.*  
*Sw.*  
*cres.*



THE EYES OF ALL WAIT UPON THEE.

plenteousness, Thou o - penest Thy hand, and fill - est all with plenteousness, fill - est

plenteousness, Thou o - penest Thy hand, and fill - est all with plenteousness, fill - est

plenteousness, Thou o - penest Thy hand, and fill - est all with plenteousness, fill - est

plenteousness, Thou o - penest Thy hand, and fill - est all with plenteousness, fill - est

*cres.* *p*

all things liv - ing with plenteousness, Thou o - penest Thy hand, and fill - est all things with

all things liv - ing with plenteousness, Thou o - penest Thy hand, and fill - est all things with

all things liv - ing with plenteousness, Thou o - penest Thy hand, and fill - est all things with

all things liv - ing with plenteousness, Thou o - penest Thy hand, and fill - est all things with

*Gt. Diaps.* *cres - cen - do. molto.*

plenteousness. The eyes of all wait up-on Thee, O

plenteousness. The eyes of all wait up-on Thee, O

plenteousness. The eyes of all wait up-on Thee, O

plenteousness. The eyes of all wait up-on Thee, O

*\* Gt.* *dim. reduce Gt. to Stop Diap.* *Sw. Diaps.* *Ped.*

# THE EYES OF ALL WAIT UPON THEE.

Lord, the eyes of all wait up-on Thee, O Lord, and Thou givest them their

meat, their meat in due sea-son, Thou giv-est them their meat in due sea-son.

son, Thou giv-est them their meat in due sea-son.

## ARISE, SHINE, FOR THY LIGHT IS COME

## ANTHEM FOR CHRISTMAS

Isaiah lx. i, ix. 2; 2 Esdras ii. 37.

MUSIC BY

H. A. CHAMBERS.

LONDON: NOVELLO AND COMPANY, LIMITED; NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

*Allegro moderato.* SOPRANO. FULL. *mf*  
A - rise,

*Allegro moderato. ♩ = 108.*  
ORGAN. *mf* (Gt. Sw. coup.)  
Gt. to Ped.

shine, for thy light is come, and the glo - ry of the Lord is

ris - en up - on thee. A - rise, shine, for thy light is come, and the

ALTO.  
A - rise, . . . shine, for thy light is come,

TENOR.  
A - rise, shine, for thy light is come,

BASS.  
A - rise, shine, for thy light is come,

ARISE, SHINE, FOR THY LIGHT IS COME.

*cres.* glo - ry of the Lord . . is ris - en up - on thee, is  
*cres.* And the glo - ry of the Lord . . is  
*cres.* and the glo - ry of the Lord is ris - en up -  
*cres.* and the glo - ry of the

ris - en, ris - en up - on thee.  
 ris - en, ris - en up - on . . thee.  
 on thee, is ris - en up - on . . thee.  
 Lord . . is ris - en up - on thee.

*Gt. or Ch. uncoup.*  
*Sic. Reed.*

The peo - ple that walked in dark - ness . . have  
 The peo - ple that walked in dark - ness . . have

*Sic. (Reed in.)*  
*Sic. to Ped.*





# ARISE, SHINE, FOR THY LIGHT IS COME

shi - ned, on them hath the light . . shi - ned. . .

shi - ned, on them hath the light shi - ned. . .

shi - ned, on them hath the light . . shi - ned. . .

shi - ned, on them hath the light shi - ned. . .

A - rise, shine, for thy light is

A - rise, . . shine, for thy light is

A - rise, shine, for thy light is

A - rise, shine, for thy light is

come, and the glo - ry of the Lord is ris - en up - on thee. A - rise,

come, and the glo - ry of the Lord is ris - en up - on thee. A - rise, . . .

come, and the glo - ry of the Lord is ris - en up - on thee. A - rise,

come, and the glo - ry of the Lord is ris - en up - on thee. A - rise,

# ARISE, SHINE, FOR THY LIGHT IS COME.

shine, for thy light is come, a - rise, shine, for thy light is  
 shine, for thy light is come, a - rise, shine, for thy light is  
 shine, for thy light is come, a rise, . . . shine, for thy light is  
 shine, for thy light is come, a - rise, shine, for thy light is

come, and the glo - ry of the Lord, the glo - ry of the  
 come, and the glo - ry of the  
 come, . . . and the glo - ry of the Lord . . . is  
 come, and the

*marcato.* *poco rall.*  
 Lord is ris - en up - on thee, is ris - - en up - on . . .  
*marcato.* *poco rall.*  
 Lord is ris - en up - on thee, is ris - - en up - on . . .  
*marcato.* *poco rall.*  
 ris - en, is ris - en up - on thee, is ris - - en up - on . . .  
*marcato.* *poco rall.*  
 glo - ry is ris - en up - on thee, is ris - - en up - on . . .

# ARISE, SHINE, FOR THY LIGHT IS COME.

(Solo ad lib.) *p espress.*

Andante.

thee. O re - ceive, re - ceive the gift that is  
thee.  
thee.  
thee.  
thee.

Andante.  $\text{♩} = 92$ .

*mp* *Sec.* *p* *Man.*

giv - en you, and be glad, and be glad, re - ceive the gift, and be glad. . . .

(Full.) *mp* *cres.*  
O re - ceive, re - ceive the gift that is giv - en you, and be glad, be  
*mp* *cres.*  
O re - ceive, re - ceive the gift that is giv - en you, and be glad, . . be  
*mp* *cres.*  
O re - ceive, re - ceive the gift that is giv - en you, and be glad, be . .  
*mp* *cres.*  
O re - ceive the gift that is giv - en you, and be glad, be  
*ad lib.* *cres.*



# ARISE, SHINE, FOR THY LIGHT IS COME.

(Solo.)

*mf*  
glad, re-ceive the gift, and be glad, giv-ing thanks to Him, giv-ing thanks... to..  
glad, re-ceive the gift, and be glad.  
glad, re-ceive the gift, and be glad.  
glad, re-ceive the gift, and be glad.  
*Man.*

Him that hath call-ed you, hath call-ed you to the heav'n - ly king - dom.

(Full.) *p* *cres.*  
O re-ceive, re-ceive the gift that is giv-en you, the gift that is  
O re-ceive, re-ceive the gift that is giv-en you, the gift that is  
O re-ceive, re-ceive the gift that is giv-en you, the gift that is  
O re-ceive, re-ceive the gift that is giv-en you, the gift that is  
*p* *ad lib.* *cres.*

ARISE, SHINE, FOR THY LIGHT IS COME.

giv - en you, and be glad, be - glad, re-ceive the gift, . . . and be glad,

giv - en you, and be glad, be glad, . . re - ceive, receive the gift, and be glad,

giv - en you, and be glad, be . . glad, re - ceive, receive the gift, and be glad,

giv - en you, and be glad, be glad, . . re - ceive the gift, and be glad,

*dim.*

*Gt. 8 ft.*

*p*

*Sr.*

*Sur. to Ped.*

*pp* *morendo.*

O re - ceive, re-ceive the gift.

*pp* *morendo.*

O re - ceive the gift.

*pp* *morendo.*

O re - ceive the gift.

*pp* *morendo.*

O re - ceive the . . gift.

*Sr.*

*morendo.*

*ppp*

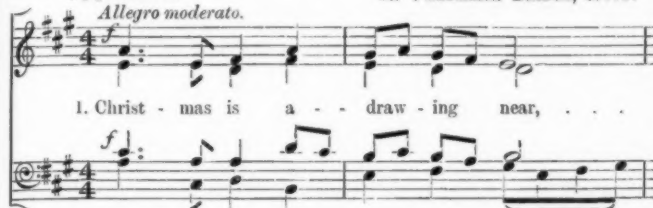
# The coming of Christmas.

## CHRISTMAS CAROL.

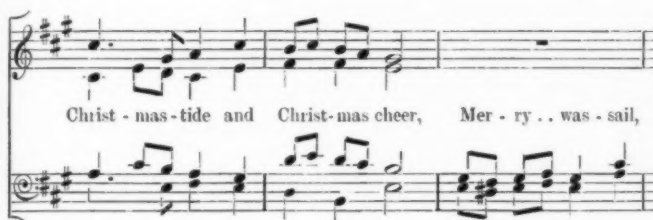
Poem by Lady LINDSAY.  
(By permission.)

Music by  
Sir FREDERICK BRIDGE, C.V.O.

*Allegro moderato.*



1. Christ - mas is a - - draw - ing near, . . .



Christ - mas - tide and Christ - mas cheer, Mer - ry . . was - sail,



mer - ry song, Joy - ous dance and roun - de - lay— . .

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( 1 )

MADE IN ENGLAND.

THE COMING OF CHRISTMAS.

First system of musical notation. The key signature has two sharps (F# and C#). The melody is in the treble clef, and the accompaniment is in the bass clef. The lyrics are: "All that doth to Yule be-long: Yet un-to my". The word "p" (piano) is written above the final measure of the melody.

All that doth to Yule be-long: Yet un-to my

Second system of musical notation. The tempo marking "Lento." is written above the first measure. The melody continues in the treble clef, and the accompaniment is in the bass clef. The lyrics are: "soul I say: 'Thou that slum-ber-est, wake and pray.'" The word "pp" (pianissimo) is written above the final measure of the melody.

*Lento.*

soul I say: "Thou that slum-ber-est, wake and pray."

Third system of musical notation. The melody continues in the treble clef, and the accompaniment is in the bass clef. The lyrics are: "2. Christ - mas is a - - near - ing quite, . . .". The word "f" (forte) is written above the first measure of the melody.

2. Christ - mas is a - - near - ing quite, . . .

Fourth system of musical notation. The melody continues in the treble clef, and the accompaniment is in the bass clef. The lyrics are: "Time of feast and full de - light, Plea - sant pomp and".

Time of feast and full de - light, Plea - sant pomp and



# THE COMING OF CHRISTMAS.

my al - le-gresse, Harp and vi - ol's \* mu-sic gay, . .

pray." Jew - elled to - kens, gau - dy dress : Yet un - to my

*Lento.*  
soul I say : "Thou that slum-ber-est, wake and pray."

mp and 3. Christ - mas is a - - - - - chri - ming soon, . . .

THE COMING OF CHRISTMAS.

Bring - ing Love for choic - est boon, Pen - sion - ers to

The first system of musical notation for 'The Coming of Christmas'. It consists of a treble and bass staff in G major (one sharp). The melody is in the treble staff, and the accompaniment is in the bass staff. The lyrics 'Bring - ing Love for choic - est boon, Pen - sion - ers to' are written below the staff.

sit in hall, Com - rades, friends of many a day, .

The second system of musical notation. The melody continues in the treble staff, and the accompaniment continues in the bass staff. The lyrics 'sit in hall, Com - rades, friends of many a day, .' are written below the staff.

Greet - ing fair for great and small : Yet un - to my

The third system of musical notation. The melody continues in the treble staff, and the accompaniment continues in the bass staff. The lyrics 'Greet - ing fair for great and small : Yet un - to my' are written below the staff.

*Lento.*  
soul I say : "Thou that slum - ber - est, wake and pray."

The fourth system of musical notation. It begins with the tempo marking *Lento.* above the staff. The melody continues in the treble staff, and the accompaniment continues in the bass staff. The lyrics 'soul I say : "Thou that slum - ber - est, wake and pray."' are written below the staff. The system ends with a double bar line.

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**NOVELLO'S PART-SONG BOOK.**  
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# WELCOME, YULE!

ANCIENT CAROL, 15TH CENTURY

SET BY

C. HUBERT H. PARRY.

LONDON: NOVELLO AND COMPANY, LIMITED; NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

*Vivace.*

**SOPRANO.** Wel - come, Wel - come, born on this morn - ing,

**ALTO.** Wel - come be Thou, hea - ven - ly King, Wel - come,

**TENOR.** Wel - come be Thou, hea - ven - ly King, Wel - come,

**BASS.** Wel - come, Wel - come, born on this morn - ing,

*Vivace. ♩ = 100.*

**ACCOMP. (ad lib.)**

Wel - come, Wel - come, wel - come, Yule!

Wel - come for whom we shall sing, Wel - come, wel - come, Yule!

Wel - come for whom we shall sing, Wel - come, wel - come, Yule!

Wel - come, Wel - come, wel - come, Yule!

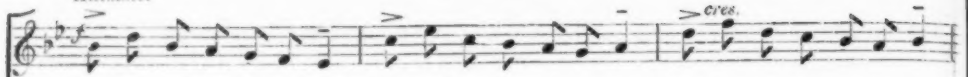
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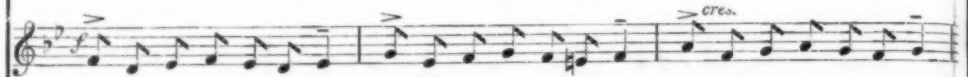
MADE IN ENGLAND.

# WELCOME, YULE !

*Animato.*



Wel-come be ye that are here, Wel-come all, and make good cheer, Wel-come all, an - o - ther year,



Wel-come be ye that are here, Wel-come all, and make good cheer, Wel-come all, an - o - ther year,

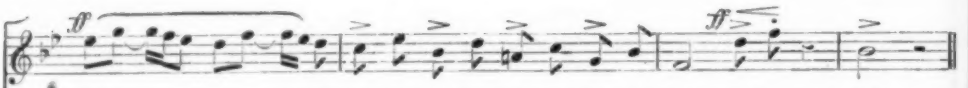


Wel-come be ye that are here, Wel-come all, and make good cheer, Wel-come all, an - o - ther year,



Wel-come be ye that are here, Wel-come all, and make good cheer, Wel-come all, an - o - ther year,

*Animato.*



Wel - - - come, wel-come, wel-come, wel-come, wel-come, Yule, wel-come, Yule !



Wel - - - come, wel-come, wel-come, wel-come, wel-come, Yule, wel-come, Yule !



Wel - - - come, wel-come, wel-come, wel-come, wel-come, Yule, wel-come, Yule !



Wel - - - come, wel-come, wel-come, wel-come, wel-come, Yule, wel-come, Yule !



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399. NOVELLO'S CHRISTMAS CAROLS. Price 1d 1½d.

# THIS DAY

Composed by GERRARD WILLIAMS.

Smiley, Rev. H. R.  
Singer, John

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NEW AND OLD.

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The Manger Throne .. C. Steggall  
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Come, tune your hearts .. Ouseley  
The First Nowell .. Traditional  
I am, hail .. J. Stainer  
Good Christian men .. Old German  
Sleep, holy Babe .. Dykes  
Good King Wenceslas .. Traditional  
When I view the Mother .. J. Barnby  
The seven joys of Mary .. Traditional  
On the Birth-day of the Lord .. Dykes  
What Child is this? .. Old English  
Glorious, beautiful .. Maria Tildeman  
Waken! Christian Children! .. S. C. Hamerton  
A Child this day is born .. Traditional  
Carol for Christmas Eve .. Ouseley  
When Christ was born .. A. H. Brown  
Christmas Morning Hymn .. J. Barnby

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Christmas Day .. J. Stainer  
The Cherry-Tree Carol .. Traditional  
God's dear Son .. Traditional  
See, amid the winter's snow .. Goss  
The Babe of Bethlehem .. Traditional  
In Bethlehem, that noble place .. Ouseley  
A Cradle Song of the Blessed Virgin .. J. Barnby  
Christmas Song .. Dykes  
Jacob's Ladder .. Traditional  
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We three Kings of Orient are .. Har. by J. S.  
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A Babe is born .. Har. by J. S.  
Come, let us all sweet Carols sing .. F. Champneys  
Let music break on this blest morn .. J. B. Calkin  
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66. Luther's Carol .. J. Higgs  
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Neale, Rev. J. M. MASTIDE. Set to Ancient  
Melodies.

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72. Earthly friends will change.  
73. Gabriel's message.  
74. Christ was born on Christmas Day.  
75. Earth to-day rejoices.  
76. Good Christian men, rejoice.  
77. From church to church.  
78. In the ending of the year.  
79. Royal day that chases gloom.  
80. O'er the hill and o'er the vale.  
81. Good King Wenceslas.  
82. Toll! toll! because there ends.  
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87. The desert .. Emma Mundella  
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89. Daybreak .. Berthold Tours  
90. In the manger .. J. Barnby  
91. The mother and child .. Myles B. Foster  
92. Christ is born .. J. F. Bridge  
93. Christmas Day .. Battison Haynes  
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97. Sleep, Holy Babe .. J. T. Field  
98. Now dies in David's City .. J. Swire  
99. There dwelt in Old Judea .. R. Jackson  
100. Good people, give ear .. J. Swire  
101. Carol for Christmas Day .. J. T. Field  
102. Ye stars of night .. J. Swire  
103. Ring out, ye bells .. J. H. Wallis  
104. Two thousand troubled years .. J. F. Bridge  
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\* All Carols marked with an asterisk are also published separately in Tonic Sol-fa.

LONDON: NOVELLO AND COMPANY, LIMITED.

MADE IN ENGLAND

## This Day.

AN UNACCOMPANIED CAROL FOR CHRISTMAS DAY.

Words from WILLIAM BYRD'S  
"Psalms, Songs and Sonnets," 1611.

Music by  
GERRARD WILLIAMS.

*With spirit. C = 108.* *f* This day . . . Christ . . .

\* This day . . . Christ . . .

This day . . . Christ . . .

. . . was born, This day..

. . . was born, This day . . .

. . . was born, This day . . .

. . . was born, This day . . .

. . . our Sa - viour did ap - pear, This day . . .

. . . our Sa - viour did ap - pear, This day..

. . . our Sa - viour did ap - pear,

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\* May be sung a tone lower by Church choirs with male altos.



## THIS DAY.

God on high, glo - ry be to God on high.

*Tempo 1mo.*  
*legato.*

Al  
(Ossia.) Al

*legato.*  
*p*

*cres.*

le - lu - ia, Al - le - lu - ia.

*rit. poco.*  
*f*

*rit. poco.*  
*f*

September 17, 1921.

## I SING THE BIRTH WAS BORN TO-NIGHT

Composed by THOMAS ADAMS.

Stainer, Rev. H. R. CHRISTMAS CAROLS,  
NEW AND OLD.

## FIRST SERIES. One Penny each.

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A Virgin unspotted .. Traditional  
Come, ye lofty .. Elvey  
Come, tune your hearts .. Ouseley  
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Christmas Song .. Dykes  
Jacob's Ladder .. Traditional  
The Story of the Shepherd .. J. Barnby  
The Wassail Song .. Traditional  
In terra pax .. Dykes  
Dives and Lazarus .. Traditional  
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97. Sleep, Holy Babe .. F. T. Field  
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99. There dwelt in Old Judea .. R. Jathson  
100. Good people, give ear .. J. Swire  
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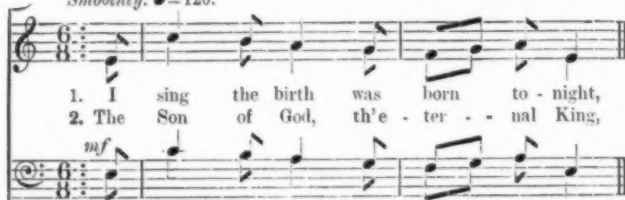
# I sing the birth was born to-night.

## CHRISTMAS CAROL.\*

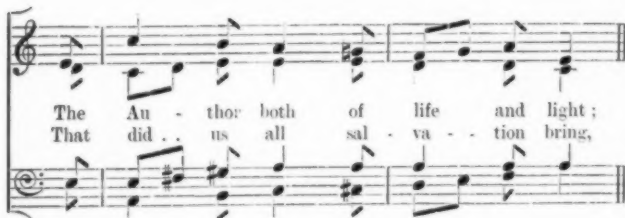
Words by BEN JONSON.

Music by THOMAS ADAMS.

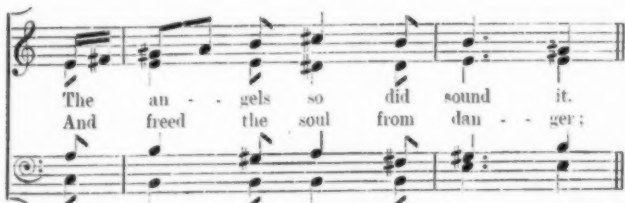
*Smoothly.* ♩ = 120.




1. I sing the birth was born to - night,  
2. The Son of God, th'e - ter - - nal King,



The Au - thor both of life and light ;  
That did . us all sal - va - - tion bring,



The an - - gels so did sound it.  
And freed the soul from dan - - ger ;



And like the rav - ished shep - herds said,  
He whom the whole world could not take,

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( 2 )

\* From the Cantata "The Nativity."

## I SING THE BIRTH WAS BORN TO-NIGHT.

Who saw the light and were a - fraid,  
The Word, which heaven and earth did make,

Yet searched, and true they found . . . it.  
Was now laid in a man - ger.

3. The Fa - ther's wis - dom willed it so,  
4. What com - fort do we by . . Him win,

The Son's o - be - dience knew no No,  
Who made Him - self the price of sin,

I SING THE BIRTH WAS BORN TO-NIGHT.

Both wills were in our stat - ure;  
To make us heirs of glo - ry!

And as that wis - dom had de - creed,  
To see this Babe all in - no - cence;

The Word was now made flesh in - deed,  
A Mar - tyr born in our de - fence;

And took on Him our na - - ture.  
Can man for - get the sto - - ry!

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36	Come away, Death	Macfarren	122	To Daffodils		208	The Waterfall		3d.
37	Old May-day, in A	Benedict	123	Good Morrow		209	Over hill, over dale		3d.
38	Invocation to Sleep		124	Sigh no more, ladies	Macfarren	210	Love me little, love me long		3d.
39	A Night Song		125	You spotted snakes (S.S.A.A.)		211	Going a-maying		3d.
40	Dirge for the faithful lover		126	Take, oh take those lips away		212	See, the rooks are homeward		3d.
41	A Drinking Song (T.T.B.B.)		127	It was a lover and his lass		213	Sweet Lady Moon		3d.
42	Sylvan pleasures		128	O mistress mine		214	Hark, the Convent bells are		18d.
43	Consolation	H. Smart	129	Under the greenwood tree		215	When evening's (female voices)		18d.
44	Good-night, thou glorious Sun		130	Hark, the lark		216	Warrior's Song		3d.
45	Hunting Song		131	Tell me where's fancy bred		217	Absence		3d.
46	Lady, rise, sweet Morn's		132	The Violet	H. Leslie	218	April showers		18d.
47	Summer Morning		133	One morning sweet in May		219	The red, red rose		18d.
48	The Sea King		134	Daylight is fading		220	Beware, beware		18d.
49	Orpheus with his lute	Macfarren	135	Down in a pretty valley		221	The happiest land		18d.
50	When icicles hang		136	The Primrose		222	The Sailor's Song		3d.
51	Come away, Death (S.A.T.B.)		137	Arise, sweet love		223	Busy, curious fly		3d.
52	When Daisies pied		138	Parting gleams	H. Smart	224	Good-night, beloved		3d.
53	Who is Sylvia		139	My true love hath my heart		225	Bacchanalian Song		3d.
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59	Song to Pan		145	Waken, lords and ladies gay		231	The Lye		3d.
60	The Indian Maid		146	As it fell upon a day		232	I loved her		3d.
61	The Pearl Divers		147	Huntsman, rest		233	Village Blacksmith		3d.
62	Robin Goodfellow (G.A. Macfarren)		148	'Tis May upon the mountain		234	The Letter		3d.
63	Break, break on thy cold grey		149	Take, oh take those lips away		235	Shall I wasting in		3d.
64	Echoes (The Splendour falls)		150	The Rainy Day	A. Sullivan	236	Way to build a boat		4d.
65	Song of the Railroads		151	Oh, hush thee, my babe		237	I loved a lass		3d.
66	Christmas		152	Evening		238	The Lifeboat		3d.
67	Adieu, Love, Adieu		153	Joy to the Victors		239	Shepherd's farewell	H. Smart	18d.
68	Sir Knight, Sir Knight	Macfarren	154	Parting gleams		240	The waves' reproof		18d.
69	The Wounded Cupid		155	Echoes		241	Ave Maria		18d.
70	Woman's smile		156	Spring	W. Macfarren	242	Spring		2d.
71	Autolycus' Song		157	Summer		243	Morning		3d.
72	Footsteps of Angels		158	Autumn		244	Hymn to Cynthia		18d.
73	The Sun shines fair		159	Winter		245	Cradle Song		18d.
74	The Pilgrims	H. Leslie	160	You stole my love		246	The joys of Spring		18d.
75	My soul to God		161	Dainty love		247	Dream, baby, dream		3d.
76	Awake, the flowers unfold		162	Drops of Rain	J. Lemmens	248	A song for the Seasons		3d.
77	How sweet the moonlight		163	The Fairy Ring		249	O say not that my heart		3d.
78	Land, Ho!		164	The Light of Life		250	Love and mirth		3d.
79	Up, up, ye Dames		165	Oh, welcome him		251	Sweet Vesper hymn		3d.
80	Thine eyes so bright		166	Sunshine through the		252	Crocuses and Snowdrops		18d.
81	All is not gold	Westbrook	167	The Corn Field		253	Stars of the summer night		18d.
82	Hark how the birds	H. Lahee	168	Wake! to the hunting	H. Smart	254	Wind thy horn		3d.
83	All ye woods (S.A.T.B.)		169	Dost thou idly ask		255	The land of wonders		3d.
84	My love is fair (S.A.T.B.)	H. Leslie	170	A Psalm of Life		256	Ye little birds that sit and sing		18d.
85	Charm me asleep (S.A.T.B.B.)		171	Only Thou		257	How soft the shades of		18d.
86	When twilight dews	H. Hiles	172	I prithee send me back		258	How sweet is summer		3d.

## LONDON TOWN

A FOUR-PART SONG

THE WORDS WRITTEN BY JOHN MASEFIELD

THE MUSIC COMPOSED BY

EDWARD GERMAN.

LONDON: NOVELLO AND COMPANY, LIMITED; NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

**Allegro moderato. (con spirito.)**

SOPRANO. *f* O Lon - don Town's a fine town, and Lon - don sights are rare, And

ALTO. *f* O Lon - don Town's a fine town, and Lon - don sights are rare, And

TENOR. *f* O Lon - don Town's a fine town, and Lon - don sights are rare, And

BASS. *f* O Lon - don Town's a fine town, and Lon - don sights are rare, And

**Allegro moderato. (con spirito.)** ♩ = 104.

ACCOMP. (For practice only.) *f*

*Ped. \** *Ped.* *\** *Ped.* *\**

*mf* Lon - don ale is right ale, and brisk's the Lon - don air, And

*mf* Lon - don ale is right ale, and brisk's the Lon - don air, And

*mf* Lon - don ale is right ale, and brisk's the Lon - don air, And

*mf* Lon - don ale is right ale, and brisk's the Lon - don air, And bus - i - ly goes the

*Ped.* *\** *Ped.* *\**



## LONDON TOWN.

bus-i-ly goes the world there, but craft-y grows the mind, .. And Lon-don Town of  
 bus-i-ly goes the world there, but craft-y grows the mind, .. And Lon-don Town of  
 bus-i-ly goes the world there, but craft-y grows the mind, .. And Lon-don Town of  
 world there, . . . but craft-y grows the mind, .. And Lon-don Town of

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

all towns I'm glad to leave be-hind. Then hey, . . . *p.*  
 all towns I'm glad to leave be-hind. Then *p.*  
 all towns I'm glad to leave be-hind. Then hey, . . . then  
 all towns I'm glad to leave be-hind.

*Ped.* \*

then hey, then  
 hey for croft and hop-yard, and hill, field and pond, then  
 hey for croft and hop-yard, and hill, field and pond, then  
 Then hey, *f*

*Ped.* \* *Ped.* \*

**Giocoso.**

**LONDON TOWN.**

hey, then hey for the croft and hop - yard, and hill and field and

hey, then hey for the croft and hop - yard, and hill and field and

hey, then hey for croft and hop - yard, . . .

hey, hey for hop - yard, field and

**Giocoso.**

*Ped.* \* *Ped.* \*

pond, With Bre - don Hill be - fore me and Mal - vern Hill be - yond. And

pond, With Bre - don Hill be - fore me and Mal - vern Hill be - yond. And

With Bre - don Hill be - fore me and Mal - vern Hill be - yond. And

pond, With Bre - don Hill be - fore . . . me And

*Ped.* \*

And . . . haw - thorn white i' the hedge - row, and all the spring's at .

haw - thorn. white i' the hedge - row, and all the spring's at .

haw - thorn white, and haw - thorn white i' the hedge - row,

haw - thorn white i' the hedge - row, and all the spring's at .

*Ped.* \* ( 4 ) *Ped.* \*

## LONDON TOWN.

- tire, In the come - ly land of Teme and Lugg, and Clent and Clee . . . and  
 - tire, In the come - ly land of Teme and Lugg, and Clent and Clee . . . and  
 In the come - ly land of Teme and Lugg, and Clent and Clee . . . and  
 - tire, In the come - ly land of Teme and Lugg, and Clent and Clee . . . and

*f* *Ped.* \* *mf* *rit.*  
 Wyre, Then hey, . . . then hey, . . . then hey for Clent and Clee and Wyre.  
 Wyre, Then hey, then hey for Clent and Clee and Wyre.  
 Wyre, hey for Clent and Clee and Wyre.  
 Wyre, Then hey, then hey for Clent and Clee and Wyre.

*p* *mf* *rit.* *Ped.* \*  
 Wyre, Then hey, then hey for Clent and Clee and Wyre.

**Tempo 1mo.**  
*f*  
 O Lon - don girls are brave girls, in silk and cloth o' gold, And  
 O Lon - don girls are brave girls, in silk and cloth o' gold, And  
 O Lon - don girls are brave girls, in silk and cloth o' gold, And  
 O Lon - don girls are brave girls, in silk and cloth o' gold, And

**Tempo 1mo.**  
*f* *Ped.* \* *Ped.* \* *Ped.* \*

# LONDON TOWN.

Lon - don shops are rare shops, where gal - lant things are sold, *mf* And

Lon - don shops are rare shops, where gal - lant things are sold, *mf* And

Lon - don shops are rare shops, where gal - lant things are sold, *mf* And

Lon - don shops are rare shops, where gal - lant things are sold, *mf* And bon - ni - ly clinks the

*Ped.* \* *Ped.* \*

bon - ni - ly clinks the gold there, but drow - si - ly blinks the eye, . . . *f* And

bon - ni - ly clinks the gold there, but drow - si - ly blinks the eye, . . . And

bon - ni - ly clinks the gold there, but drow - si - ly blinks the eye, . . . And

gold there, . . . but drow - si - ly blinks the eye, . . . And

*Ped.* \* *Ped.* \* *Ped.* \*

*sf* Lon - don Town of all towns I'm glad to hur - ry by. Then

*sf* Lon - don Town of all towns I'm glad to hur - ry by.

*sf* Lon - don Town of all towns I'm glad to hur - ry by. Then hey, . . .

*sf* Lon - don Town of all towns I'm glad to hur - ry by.

*Ped.*

# LONDON TOWN.

*mf* And *mf* And *mf* And

hey, then hey, Then

Then hey for covert and wood-land, and ash, elm and oak, Then

Then hey for covert and wood-land, and ash, elm and oak, Then

Then hey,

*p* *f* *Ped.* *f* *Ped.* \*

**Giacoso.**

*mf* hey, then hey for the co-vert and wood-land, and ash and elm and

*mf* hey, then hey for the co-vert and wood-land, and ash and elm and

*mf* hey, then hey for the co-vert and wood-land,

*mf* hey, hey for ash and elm and

**Giacoso.**

*f* *mf* *Ped.* \* *Ped.* \*

oak, And Tewkes-bu-ry inns, and Mal-vern roofs, and Worces-ter chim-ney smoke,

oak, And Tewkes-bu-ry inns, and Mal-vern roofs, and Worces-ter chim-ney smoke, And

And Tewkes-bu-ry inns, and Mal-vern roofs, and Worces-ter chim-ney smoke, And

oak, And Tewkes - bu - ry inns, and Mal - vern roofs, And



# LONDON TOWN.

And the ap - ple trees in the or - chard, the cat - tle in the  
 ap - ple trees in the or - chard, the cat - tle in the  
 ap - ple trees, and ap - ple trees in the or - chard,  
 ap - ple trees in the or - chard, the cat - tle in the

byre, And all the land from Lud - low town to Bre - don church - - - 's  
 byre, And all the land from Lud - low town to Bre - don church - - - 's  
 And all the land from Lud - low town to Bre - don church - - - 's  
 byre, And the land . . . from Lud - low town to Bre - don church - - - 's

spire. Then hey, . . . then hey, . . . then hey, to Bre - don church-'s spire.  
 spire. Then hey, then hey, to Bre - don church-'s spire.  
 spire. hey, . . . to Bre - don church-'s spire.  
 spire. Then hey, then hey, to Bre - don church-'s spire.

( 8 )

# LONDON TOWN

**Meno mosso** (only slightly slower).

O Lon - don tunes are new tunes, and Lon - don books are wise, And

O Lon - don tunes are new tunes, and Lon - don books are wise, And

O Lon - don tunes are new tunes, and Lon - don books are wise, And

O Lon - don tunes are new tunes, and Lon - don books are wise, And

**Meno mosso** (only slightly slower). ♩ = 92.

*p*

*Ped.* \* *Ped.* \* *Ped.* \*

Lon - don plays are rare plays, and fine to coun - try eyes, But

Lon - don plays are rare plays, and fine to coun - try eyes, But craft - i - ly fares the

Lon - don plays are rare plays, and fine to coun - try eyes, But

Lon - don plays are rare plays, and fine to coun - try eyes, But

*Ped.* \* *Ped.* \*

**Tempo 1mo.**

craft - i - ly fares the knave there, and wick - ed - ly fares the Jew, . . And London Town of

knave, the knave there, and wick - ed - ly fares the Jew, . . And London Town of

craft - i - ly fares the knave there, and wick - ed - ly fares the Jew, . . And London Town of

craft - i - ly fares the knave there, and wick - ed - ly fares the Jew, . . And London Town of

**Tempo 1mo.** ♩ = 104.

*Ped.* \* *Ped.* \*

# LONDON TOWN.

all towns I'm glad to hur - ry through. So hey, . . .

all towns I'm glad to hur - ry through. So

all towns I'm glad to hur - ry through. So hey, . . .

all towns I'm glad to hur - ry through. So hey, . . .

*Ped.*

so hey,

hey for the road, the west road, by mill and forge and fold,

hey for the road, by forge and . . fold, so hey,

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

**Glucoso.**

hey, so hey for the road, the west road, by mill and forge and

hey, so hey for the road, the west road, by mill and forge and

hey, so hey for the road, the west road,

hey, hey for the west road, by forge and

**Glucoso.**

*Ped.* \* *Ped.* \*

# LONDON TOWN.

fold, And scent of the fern and song of the lark by brook and field and wold,  
 fold, And scent of fern and song of lark by brook and field and wold, To the  
 And scent of fern and song of lark by brook and field and wold, To the  
 fold, And scent of fern and song of lark, To the

*cres.*  
 To the come - ly folk at the hearth-stone, and the talk be - side the  
*cres.*  
 come - ly folk at the hearth-stone, the talk be - side the  
*cres.*  
 come - ly folk, the come - ly folk at the hearth-stone,  
*cres.*  
 come - ly folk at the hearth-stone, the talk be - side the  
*cres.*  
 Ped. \* Ped. \*

*f*  
 fire, In the heart-y land, where I was bred, my land of heart's . . de -  
 fire, In the heart-y land, where I was bred, my land of heart's . . de -  
 in the heart-y land, where I was bred, my land of heart's . . de -  
 fire, . . In the heart-y land, where I was bred, my land of heart's . . de -  
*f*  
 Ped. \* ( 11 )

# LONDON TOWN.

*delicato. pp.* *mf rit.*

- sire. So hey, . . . so hey, my land of . . heart's de .

*delicato. pp.* *mf rit.*

- sire. So hey, so hey, my land of heart's de .

*delicato. pp.* *mf rit.*

- sire. hey, . . . my land of . . heart's de .

*delicato. pp.* *mf rit.*

- sire. So hey, so hey, my land of heart's de .

*pp delicato. mf rit.*

*a tempo. marcato.*

- sire, my land of heart's . . . de - sire.

*a tempo. marcato.*

- sire, my land of heart's . . . de - sire.

*a tempo. marcato.*

- sire, my land of heart's . . . de - sire.

*a tempo. marcato.*

- sire, my land of heart's . . . de - sire.

*a tempo. marcato.*

- sire, my land of heart's . . . de - sire.

*a tempo. marcato.*

*Ped. \* Ped. \* Ped. \* Ped. \**

Also published in Novello's Tonic Sol-fa Series, No. 2338.



No. 1392.

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(SECOND SERIES.)

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## DREAM-LOVE

FOUR-PART SONG

WORDS BY CHRISTINA ROSETTI

MUSIC BY

PERCY E. FLETCHER.

LONDON: NOVELLO AND COMPANY, LIMITED; NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

With gentle movement.  
(Tenderly expressive.)

Soprano.



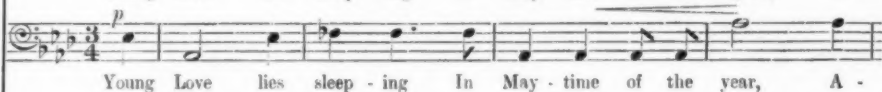
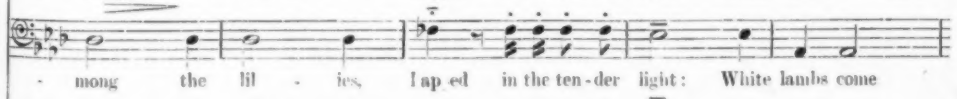
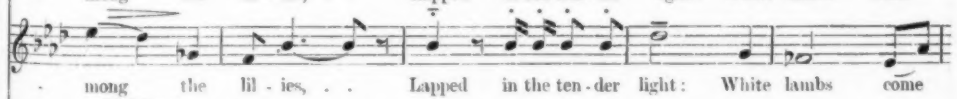
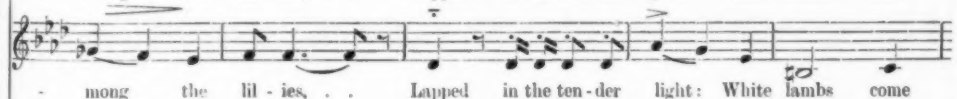
Alto.



Tenor.



Bass.

With gentle movement. ♩ = about 72.  
(Tenderly expressive.)Accomp.  
(For practice only.)

# DREAM-LOVE.

*cres.*  
gra - zing, White doves come building there; And round . . a - bout . . him The

*cres.*  
gra - zing, White doves come there; And round . . a - bout . . him The

*cres.*  
gra - zing, White doves come there; And round . . a - bout him The

*cres.*  
gra - zing, White doves come there; And round . . a - bout him The

*cres.*

*dim.* *(delicately.)*  
May-bush-es are white. . . Soft moss a pil-low For, oh, a soft-er cheek;

*dim.* *(delicately.)*  
May-bush-es are white. . . Soft moss a - pil-low For, oh, a soft-er cheek; . .

*dim.* *(delicately.)*  
May-bush-es are white. . . Soft moss a - pil-low For, oh, a soft-er cheek;

*dim.*  
May-bush-es are white. . .

*dim.* *(delicately.)*

## DREAM-LOVE.

*mp sustained.* (calmly.)  
 Broad leaves cast shad - ow Up - on hea - vy eyes: . . There winds and

*mp expressively.* (calmly.)  
 Broad leaves cast shad - ow Up - on the hea - vy eyes: . . There winds and

*mp sustained.* (calmly.)  
 Broad leaves cast shad - ow Up - on the hea - vy eyes: . . There winds and

*mp sustained.* (calmly.)  
 Broad leaves cast shad - ow Up - on hea - vy eyes: There winds . . and

(warmly.)  
*cres.*  
 wa - ters Grow lulled and scarcely speak; . . There twi - light lin - gers The

(warmly.)  
*cres.*  
 wa - ters scarce - ly speak; . . Twi - light lin - gers

(warmly.)  
*cres.*  
 wa - ters Grow lulled and scarce - ly speak; . . There twi - light lin - gers The

(warmly.)  
*cres.*  
 wa - - ters scarce - ly speak; There twi - light lin - gers The

# DREAM-LOVE.

Slightly held back.

in time.

long - est in the skies. Young Love lies dreaming Till sum - mer days are  
in the skies. Love lies dream - ing . . Till summer days are  
long - est in the skies. . . Young Love lies dream - ing . . Till summer days are  
long - est in the skies. Love lies dream - ing . . Till summer days are

Slightly held back. . . . . in time.

gone, . . Dream - ing and drows - ing A - way to per - fect sleep : He  
gone, . . Dream - ing and drows - ing A - way to per - fect sleep : . . He  
gone, . . Dream - ing and drows - ing A - way to per - fect sleep : He  
gone, Dream - ing, drow - sing A - way to per - fect sleep :

sees the beau - ty Sun . . hath not looked up - on, And tastes . . the  
sees the beau - ty Sun hath not looked up - on, And tastes . . the  
sees the beau - ty Sun . . hath not looked up - on, And tastes . . the  
He sees the beau - ty Sun hath not looked up - on, And tastes . . the

# DREAM-LOVE.

er days are  
er days are  
er days are  
er days are

foun - tain Un - ut - ter - a - bly deep. (mysteriously.)  
foun - tain Un - ut - ter - a - bly deep. Young Love lies  
foun - tain Un - ut - ter - a - bly deep. Young Love lies  
foun - tain Un - ut - ter - a - bly deep. Young Love lies

He  
He  
He

drows - ing A - way to pop - pied death; Shad - ows  
drows - ing A - way to pop - pied death; Shad - ows  
drows - ing A - way to pop - pied death; Cool shad - ows

the  
the  
the  
the

deep - en A - cross the sleep - ing face: So fails the  
deep - en A - cross the sleep - ing face: So . . . fails the  
deep - en . . . A - cross the sleep - ing face: So fails the  
deep - en, deep - en A - cross the sleep - ing face: The

(5)



# DREAM-LOVE.

(*regretfully.*)

sum - mer With warm de - lic - ious breath ; . . . And what hath

sum - mer With warm de - lic - ious breath ; And what . . . hath

sum - mer With warm de - lic - ious breath ; . . . What, . . .

sum - mer With de - . . . lic - ious breath ; And what . . . hath

(*regretfully.*)

slowing down.

au - tumn ? . . .

au - tumn . . . To give us in its place ? . .

. . . and what hath au - tumn ? . .

au - tumn . . . To give us in its place ? . .

slowing down.

*p*

# DREAM-LOVE.

Slower and very smoothly.

*pp*  
 Draw close the cur - tains Of branch - ed ev - er - green ;

*pp*  
 Draw close the . cur - tains Of branch - ed . . ev - er - green ;

*pp*  
 Draw close the cur - tains Of branch - ed . . ev - er - green ;

*pp*  
 Draw close the cur - tains Of branch - ed ev - er - green ;

Slower and very smoothly.

*pp*

*slight cres.* *dim.*  
 Change can - not touch them With fa - ding fin-gers sere:—

*dim.*  
 Change can - not touch them . . With fa - ding fin-gers sere:—

Change can - not touch them . . With fa - ding, fa - ding fin-gers

*slight cres.* *dim.*  
 Change can-not touch them With fin - gers sere:—

*slight cres.* *dim.*

# DREAM-LOVE.

*(tenderly expressive.)*

Here the first vi - o - lets Per - haps will bud un - seen, . . And a dove, . . may

*(tenderly expressive.)*

Here the first vi - o - lets Per - haps will bud un - seen,

*(tenderly expressive.)*

sere: The first vi - o - lets Per - haps will bud un - seen,

*(tenderly expressive.)*

Here the first vi - o - lets Bud un - seen,

*(tenderly expressive.)*

*p*

*still slower.*

*pp*

be, . . . Re - turn to nes - tle . . . here. . . .

*pp*

Re - turn to nes - tle . . . here. . . .

*pp*

Re - turn to nes - tle . . . here. . . .

*pp*

Re - turn to nes - tle . . . here. . . .

*still slower.*

*pp*

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TO THE CLAUGHTON ST. CECILIA CHORAL SOCIETY.

## O LOVELY MAY

TRIO

WORDS BY HENRY WETHERED

COMPOSED BY

EDWARD GERMAN.

ARRANGED AS A TRIO FOR FEMALE VOICES BY THE COMPOSER.

LONDON: NOVELLO AND COMPANY, LIMITED; NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

**Allegro con spirito.**

1st Voice. *f* Come a - way! . . . come a -

2nd Voice. *f* Come a - way! . . . come a -

3rd Voice. *f* Come a - way! . . . come a -

**Allegro con spirito.  $\text{♩} = 80$ .**

PIANO. *f* *sf*

*Ped.*

- way! . . . . . Bleak win - ter's storms have

- way! . . . . . Bleak win - ter's storms have

- way! . . . . . Bleak win - ter's storms have

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Original edition for Mixed Voices in NOVELLO'S PART-SONG BOOK, No. 726; and in NOVELLO'S TONIC SOL-FA SERIES, No. 847.

# O LOVELY MAY!

left the skies, . . Winds their fu - ry end - ed. . . *p*

left the skies, The Winds their fu - ry end - ed, So

left the skies, . . Winds their fu - ry end - ed,

*Ped.* \* *Ped.* \*

*p*

bright and free on . . shrub and tree, so bright and free on . .

*p* So bright and free on . . shrub and tree, so

*p* *Ped.*

The blos - soms are sus - pend

shrub and tree The blos - soms are sus - pend

bright and free The blos - soms are sus - pend

*Ped.* \*



## O LOVELY MAY!

Meno mosso (only slightly slower).  
con espress.

ed. . . O love - ly May! how sweet the lay! O love - ly, love - ly May! . . . how sweet the

ed. . . O love - ly May! how sweet the lay! O love - ly May! . . . how sweet the

ed. . . O love - ly May, . . . O love - ly May! . . . how

Meno mosso (only slightly slower).  
con espress.

Ped. \* Ped. \* Ped. \* Ped. \*

lay . . . That's call - ing, that's call - ing from a - far to-day, that's

lay That is call - ing, that's call - ing from a - far to-day, Come, . . . come .

sweet the lay . . . That's call - ing to - day, . . . that's call - ing, that's call - ing to -

Ped. \* Ped. \*

call ing to - day. Then leave, O leave the

a - way. Then leave, O

- day, to - day. Then leave, O

dim. e rall. p. *Glocoso.*

f dim. e rall. p. *Glocoso.*  $\text{♩} = 100.$

Ped. \* Ped. \*

# O LOVELY MAY!

toils of life, The cares that press with sor - row, And seek the glad - ness na - ture brings, ..  
 leave . . the toils of life, . . And seek . . the glad - ness  
 leave . . the toils of life And seek . . the glad - ness

*cres*  
*cres*  
*cres*  
*cres*

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

the glad-ness na - ture brings, . . the glad-ness na - ture brings, . . . . . Bright,  
 na - ture brings, and seek . . the glad - ness, the glad-ness na - ture brings, Bright.  
 na - ture brings, and seek the glad - ness, the glad-ness na - ture brings, Bright,

*cen* *do.* *f* *mf*  
*cen* *do.* *f* *mf*  
*cen* *do.* *f* *mf*

*Ped.* \* *Ped.* \*

bright will be . . the mor - - row, Come a - way, . . come a - way, come a - way, come a -  
 will be the mor - - row, Come, come, come, come, come,  
 bright will be the mor - - row, Come, come, come, come, come,

*pp.* *pp.* *pp.*

*pp*

# O LOVELY MAY!

*f* *dim.* *pp*

way, come a-way, come a - way.

*dim.* *pp*

come a - way, a-way, a - way, a-way, a - way.

*dim.* *pp*

come a - way, a-way, a - way, a-way, a - way.

*f* *dim.* *pp*

*Ped.* \*

**Allegro con spirito.** *f*

The wood - lands now yield

*f*

The wood - lands now yield

*f*

The wood - lands now yield

**Allegro con spirito.**  $\text{♩} = 80$

*f*

*Ped.* \*

all their charms, Spring's a-gain in - vi - ting, *p*

all their charms, Sweet Spring's a-gain in - vi - ting, O'er

all their charms, Spring's a-gain in - vi - ting,

*Ped.* \* *Ped.* \*

# O LOVELY MAY!

*p*

The

hill and dale, through mead and vale, o'er hill and dale, through mead and vale The

O'er hill and dale, through mead and vale, o'er hill and dale The

*pp* 3 3 3 3

**Meno mosso.**  
*con espress.*  
*mf*

birds in songs de - light - - - ing. . . . O love - ly May! how

birds in songs de - light - - - ing. . . . O love - ly May! how

birds in songs de - light - - - ing. . . . O love ly

**Meno mosso.**  
*con espress.*  
*mf*

Ped. \* Ped. \*

sweet the lay! O love - ly, love - ly May! . . . how sweet the lay . . . That's call - ing, that's

sweet the lay! O love - ly May! . . . how sweet the lay That is call - ing, that's

May! . . . O love - ly May! how sweet the lay . . . That's

*p*

Ped. \* Ped. \*

# O LOVELY MAY!

call-ing from a - far to-day, that's call

call-ing from a - far to day, Come, . . . come . . . a .

call - ing to - day, . . . that's call-ing, that's call-ing to - day, . . . to -

*Ped.* \* *Ped.* \*

*dim. e rall.* *p* **Glucoso.**

ing to - day. Then leave, O leave the toils of life, The

way. *dim. e rall.* *p* Then leave, O leave . . . the

day. *dim. e rall.* *p* Then leave, O leave . . . the

**Glucoso.** ♩. = 100.

*f* *dim. e rall.* *p*

*Ped.* \* *Ped.* \* *Ped.* \*

*cres*

cares that press with sor - row, And seek the glad-ness na - ture brings, . . . the glad-ness

*cres*

toils of life, . . . And seek . . . the glad - ness na - ture

*cres*

toils of life, And seek . . . the glad - ness na - ture

*cres*

*Ped.* \* *Ped.* \* *Ped.* \* ( 7 )



# O LOVELY MAY!

cen do.

na - ture brings, . . . the glad - ness na - ture brings, . . . . . Bright,

cen do.

brings, and seek the glad - ness, the glad - ness na - ture brings, Bright..

cen do.

brings, and seek the glad - ness, the glad - ness na - ture brings, Bright,

Ped. \*

bright will be the mor - - - row, Come a - way, . . . come a-way, come a-way, come a -

will be the mor - - - row, Come, come, come, come, come,

bright will be the mor - - - row, Come, come, come, come, come,

pp

- way, come a-way, come a - way.

come a - way, a - way, a - way, a - way, a - way. . . . .

come a - way, a - way, a - way, a - way, a - way.

f sf > sf >

Ped. \*

No. 1282.

MARCH OF THE CAMERON MEN.—Granville Bantock.

Price—3d—4d.

## NOVELLO'S PART-SONG BOOK.

A COLLECTION OF PART-SONGS, GLEES, AND MADRIGALS.

For S.A.T.B. unless otherwise stated.

Those marked thus \* may be had in Tonic Sol-fa Notation.

No.	Absence ...	H. Goetz	2d.
217	* Do. (A.T.T.B.)	J. L. Hatton	2d.
181	* Do. ...	J. L. Hatton	1d.
67	Adieu love, adieu G. A. Macfarren	3d.	
312	Adieu, my native shore	Pearsall	2d.
943	Adieu, sweet Amaryllis	J. W. G. Hathaway	3d.
1227	Do. ...	C. Macpherson	3d.
390	Adieu to the woods	S. J. G. Egerton	3d.
652	Advice to lovers ...	P. W. Pilcher	2d.
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674	Ah, my dear Son (Carol, 3 V.)	3d.	
1375	Ah! what is love ...	W. McNaught	3d.
315	Ah! woe is me (6 V.)	H. Lahee	4d.
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81	All is not gold that shineth bright in snow (5 V.)	W. J. Westbrook	3d.
394	* All is still ...	G. A. Macfarren	3d.
802	All Souls' Day	J. Rheinberger	3d.
59	All ye woods and trees and bow's	J. L. Hatton	1d.
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940	Do. ...	H. W. Wareing	1d.
1037	Allan Water	arr. H. E. Button	2d.
478	Allen-a-Dale ...	C. H. Lloyd	4d.
1020	* Do. ...	J. B. McEwen	1d.
334	Already snow has fallen	R. Franz	1d.
113	Alton Locke's Song	G. A. Macfarren	1d.
1311	* Amaryllis I did woo	John E. West	2d.
1322	* American National Song (Three)	John E. West	3d.
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1364	An address to the nightingale	W. W. Pearson	3d.
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182	April showers ...	J. L. Hatton	1d.
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97	Arise, the sunbeams hail	F. Berger	3d.
520	Around the maypole tripping	J. L. Hatton	1d.
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457	* Arrow and the song	The ...	3d.
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1054	As dewdrops at morn	Schubert	3d.
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1052	As the watcher longs	Schubert	2d.
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1257	* Ash Grove, The	arr. Dunhill	3d.
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393	At first the mountain rill	G. A. Macfarren	1d.
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788	Do. ...	C. H. H. Parry	3d.
335	At parting ...	R. Franz	1d.
358	* At the coming of the Spring	J. L. Hatton	1d.
195	Anburn ...	arr. E. Land	1d.
582	* Auld Lang Syne	arr. E. Land	1d.
71	Autolycus' Song	C. A. Macrone	1d.
1066	* Do. ...	C. Lee Williams	3d.
158	Autumn ...	W. Macfarren	3d.
274	* Do. (T.T.B.B.)	3d.	
353	* Do. ...	A. C. Mackenzie	1d.
1162	Autumn fields, The	N. W. Gade	3d.

No.	Autumn is come again (5 V.)	F. Corder	3d.
403	Autumn song ...	S. Reay	3d.
683	* Do. ...	J. Rheinberger	3d.
484	Ave Maria ...	J. Raff	3d.
241	* Do. ...	H. Smart	1d.
968	* Awake, awake ...	G. Bantock	3d.
76	* Awake, awake, the flowers unfold	H. Leslie	1d.
25	* Awake the starry midnight hour	Mendelssohn	2d.
923	* Away to the woodlands	H. W. Warner	3d.
978	* Baby's feet, like sea shells pink	A. C. H. Lloyd	3d.
225	Bacchanalian Song (A.T.T.B.)	J. L. Hatton	3d.
193	Bait, The (Come live with me)	J. L. Hatton	1d.
996	* Ballard, A (8 V.)	T. Wendt	3d.
1016	Ballade of Midsummer	3d.	
1017	Ballade of Spring	3d.	
1044	* Battle of the Baltic, The	C. H. Lloyd	4d.
861	* Battle song, A	arr. T. R. G. José	3d.
578	Do. ...	E. A. Sydenham	3d.
1334	* Beacon, The ...	A. Carse	3d.
689	Beauty, arise ...	K. J. Pye	3d.
841	Before me carelessly lying (5 V.)	C. H. Lloyd	4d.
238	* Beleaguered, The	A. S. Sullivan	2d.
56	* Belfry Tower, The	J. L. Hatton	1d.
311	* Belgian National song	F. Campenhout	1d.
572	Bells across the snow	Ch. Gounod	3d.
432	* Bells of St. Michael's Tower, The	W. Knuyt (5 V.), arr. R. P. Stewart	4d.
1271	* Ben Bowlegs (humorous)	W. W. Pearson	3d.
984	Bendemeer's Stream	J. Pointer	3d.
1216	Beside the river ...	A. Jensen	2d.
793	Better music ne'er was known	C. H. H. Parry	1d.
184	* Beware ...	J. L. Hatton	1d.
220	Do. (A.T.T.B.)	3d.	
111	* Bird of the Wilderness	J. Barnby	3d.
196	Do. ...	J. L. Hatton	3d.
1157	Birds are singing, The	Hans Sitt	2d.
798	Birthday serenade	A. G. Elvey	3d.
1308	Birchlight, The ...	E. Elgar	3d.
300	* Bishop of Menz, The	Pearsall	1d.
1107	* Black Song, The (Welsh folk-song)	arr. R. Boughton	3d.
55	* Blow, blow thou winter wind	G. A. Macfarren	1d.
1254	Blow, breeze, from the North	G. Elvey	3d.
1369	Blow, western wind	W. W. Pearson	3d.
661	* Blue-bottle's fate, The	(humorous) A. H. Ashworth	3d.
514	Blue-eyed lassie, The	F. Brandeis	2d.
933	* Blwyddyn Bywyd	D. Protheroe	2d.
187	Blythe is the Bird	J. L. Hatton	2d.
399	* Boat Song ...	H. Leslie	1d.
357	* Do. ...	E. Prout	4d.
1088	Do. ...	F. Schubert	2d.
385	Boat, The ...	R. Schumann	3d.
3	Boating Song ...	E. G. Monk	3d.
521	* Boatman's Good-night, The	F. Schira	1d.
545	* Bonnie Bell	A. C. Mackenzie	1d.
1310	* Boy, The (humorous)	A. H. Brewer	3d.
63	* Break, break on thy cold grey stones, O sea	G. A. Macfarren	1d.
99	Breathe soft, ye winds	J. B. Calkin	1d.
1307	* Do. ...	W. Paxton	1d.
378	Bridal Song ...	H. Leslie	4d.
639	Bright be thy dreams	Oliver King	2d.
402	* Bright-hair'd morn, The	S. R. Ray	3d.
584	Bright Moon ...	John E. West	2d.
1222	* Bring me a golden pen	F. H. Cowen	3d.
601	Broken Flower, The	Oliver King	2d.
447	Brook, The ...	C. G. Reissiger	3d.
1015	* Brownies, The	Moellendorf	3d.
223	Busy, curious, thirsty fly (A.T.T.B.)	J. L. Hatton	3d.
743	* Butterfly, The	J. Blumenthal	4d.
1095	* By a gentle river laid	John E. West	3d.
1002	* By the waters of Babylon	P. Cornelius	2d.
1141	By woodland and way-side	E. Franz	2d.

No.	Call John (humorous)	arr. W. W. Pearson	3d.
1122	Calm is the lake ...	F. Abt	3d.
359	Calm night ...	J. L. Hatton	3d.
380	Calm of the sea, The	H. Hiles	4d.
511	* Capture of Cremona, The	arr. T. R. G. José	3d.
314	Caput apri defero ...	Pearsall	3d.
178	* Caravan, The ...	C. Pinsuti	1d.
1251	* Carcasses ...	H. B. Gardiner	3d.
1273	Carion Crow, The (humorous)	W. W. Pearson	3d.
607	Cavalier, The ...	C. Goodall	3d.
529	Cavalry song	C. A. Macrone	3d.
635	Cephalus and Procris	W. A. Batson	3d.
482	Chaffer's Wedding, A (humorous)	Lewandowski	6d.
1087	Chapel, The ...	C. Kreutzer	3d.
427	* Charge of the Light Brigade, The	E. Hecht	4d.
85	* Charm me asleep (6 V.)	H. Leslie	3d.
906	Do. ...	J. B. McEwen	3d.
847	* Chase, The ...	E. German	3d.
757	Cherry ripe ...	A. H. Brewer	2d.
583	Do. ...	arr. E. Land	1d.
1255	* Do. ...	W. G. Ross	2d.
731	Do. (6 V.)	S. P. Waddington	3d.
1212	Cheshire cheese, The	arr. J. C. Bridge	3d.
734	Chi la Gagliarda ...	B. Donato	3d.
375	Chieftain to the Highland bound	A. Pearsall	2d.
466	* Do. ...	O. Prescott	4d.
94	Childhood's melody	F. Berger	1d.
101	Chivalry of Lakour, The (5 V.)	J. B. Calkin	4d.
1145	Chloe, that dear bewitching prude	H. Willan	2d.
1147	* Chorus of Empire	C. A. E. Harriss	3d.
66	* Christmas ...	G. A. Macfarren	1d.
1139	* Christmas greeting, A	E. Elgar	6d.
314	Christmas song, A ...	Pearsall	3d.
967	Do. ...	M. Praetorius	2d.
845	Close to my heart ...	W. Davies	3d.
677	* Clouds, The	J. Rheinberger	3d.
823	Come again, sweet days	J. Dowland	2d.
726	* Come away ...	E. German	3d.
873	* Do. ...	H. Parker	4d.
1169	Come away, come away	arr. Arne	2d.
36	Do. (5 V.)	G. A. Macfarren	3d.
51	* Do. (5 V.)	3d.	
58	Come celebrate the May	J. L. Hatton	1d.
668	Come, fairies, trip it	L. F. Iliffe	3d.
102	Come fill, my boys (A.T.T.B.)	J. B. Calkin	1d.
118	* Come follow me	A. Zimmermann	1d.
1143	Come forth, the summer's innum' hear	E. Franz	2d.
14	Come, heavy sleep	J. Dowland	2d.
745	Come if you dare ...	Purcell	4d.
1210	Come, lasses and lads	arr. J. C. Bridge	3d.
899	Come let me take thee	J. Pullen	2d.
317	Come let us be merry	Pearsall	1d.
507	* Come live with me	W. S. Bennett	1d.
360	Do. ...	J. L. Hatton	3d.
193	Do. (The Bait)	3d.	
497	Come, May, with all thy flowers	J. L. Gregory	2d.
1052	Come, O come, dearest, come	Schubert	3d.
671	Come o'er the burn, Bessie (5 V.)	3d.	
1214	Come out about the heather	A. Jensen	3d.
791	* Come, pretty wags, and sing	C. H. H. Parry	2d.
38	Come sleep ...	J. Benedict	3d.
1060	Do. ...	J. W. G. Hathaway	2d.
1110	* Do. ...	R. H. Walthew	1d.
945	Do. ...	A. G. Wathall	3d.
1007	* Come to me, gentle sleep	F. H. Cowen	3d.
701	Do. ...	H. W. Schartau	3d.
713	Come, tuneful friends (humorous)	C. H. Lloyd	3d.
1032	Come with me, fairest	J. Brahms	3d.
615	Comfort ...	H. Goetz	2d.
999	* Comfort in tears ...	P. Cornelius	2d.
1182	* Comrades' song of hope, The	arr. A. Adan	2d.
383	Confidence (8 V.)	R. Schumann	3d.

MADE IN ENGLAND.

## MARCH OF THE CAMERON MEN

THE WORDS AND AIR BY MARY M. CAMPBELL

FOR CHORUS OF MIXED VOICES (UNACCOMPANIED)

BY

GRANVILLE BANTOCK.

LONDON: NOVELLO AND COMPANY, LIMITED; NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

**I. Con spirito.**  
*espress.*

**SOPRANO.** There's ma - ny a man of the Cam - er - on clan, That has fol - low'd his chief to the

**ALTO.** There's ma - ny a man of the Cam - er - on clan, That has fol - low'd his chief to the

**TENOR.** There's ma - ny a man of the Cam - er - on clan, That has fol - low'd his chief to the

**BASS.** There's ma - ny a man of the Cam - er - on clan, That has fol - low'd his chief to the

**(For practice only.)** **I. Con spirito.**  
*f espress.*

field; . . . He has sworn to sup - port him, or die by his side, For a

field; . . . He has sworn to sup - port him, or die by his side, For a

field, to the field; He has sworn to sup - port him, or die by his side, For a

field, to the field; He has sworn to sup - port him, or die by his side, For a

field, to the field; He has sworn to sup - port him, or die by his side, For a

## MARCH OF THE CAMERON MEN.

*deciso.*  
Cam-er-on nev-er can yield. . . . I.. hear the pi-broch sound-ing, sound-ing,  
*mf*

*deciso.*  
Cam-er-on nev-er can yield. . . . I.. hear the pi-broch sound-ing, sound-ing,  
*mf*

*deciso.*  
Cam-er-on nev-er can yield. . . . I.. hear the pi-broch sound-ing,  
*mf*

*deciso.*  
Cam-er-on nev-er can yield. . . . I.. hear the pi-broch sound-ing,  
*mf*

*dim.* *cres.*  
Deep o'er the moun-tain and glen; . . . While light springing foot-steps are

*dim.* *cres.*  
Deep o'er the moun-tain and glen, and o'er glen; While light springing foot-steps are

*dim.* *cres.*  
Deep o'er the moun-tain and glen; . . . While light springing foot-steps are

*dim.* *cres.*  
Deep o'er the moun-tain and glen, and o'er glen; While light springing foot-steps are

# MARCH OF THE CAMERON MEN.

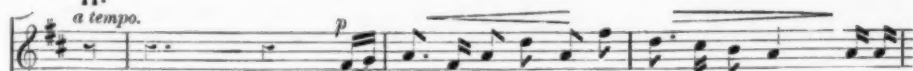
tramp-ling the heath, 'Tis the march of the Cam-er-on men, . . . 'tis the  
tramp-ling the heath, 'Tis the march of the Cam-er-on men, . . . 'tis the  
tramp-ling the heath, 'Tis the march of the Cam-er-on men, of the Cam-er-on  
tramp-ling the heath, 'Tis the march of the Cam-er-on men, of the Cam-er-on

march, . . . 'tis the march, . . . 'tis the march of the Cam-er-on men. . . .  
march, . . . 'tis the march, . . . 'tis the march of the Cam-er-on men. . . .  
men, 'tis the march, 'tis the march, 'tis the march of the Cam-er-on men. . . .  
men, 'tis the march, 'tis the march, 'tis the march . . . of the Cam-er-on men.



## MARCH OF THE CAMERON MEN.

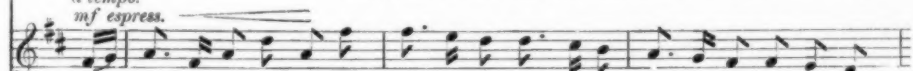
II.

*a tempo.*

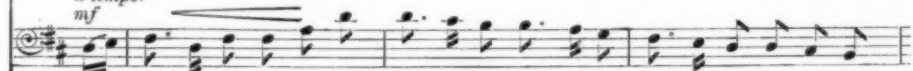
Oh! proud - ly they walk, but each Cam - er - on knows He may

*a tempo.*

Oh! proud - ly they walk, but each Cam - er - on knows He may

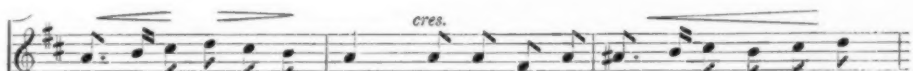
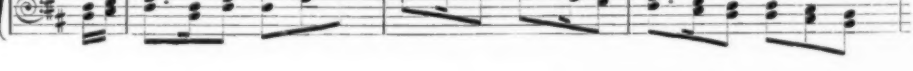
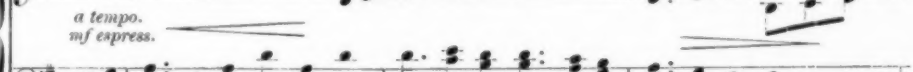
*a tempo.**mf espress.*

Oh! proud - ly they walk, but each Cam - er - on knows He may tread on the hea - ther no

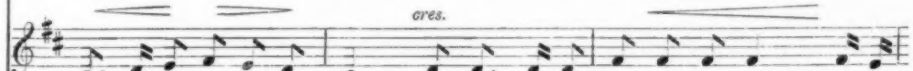
*a tempo.**mf*

Oh! proud - ly they walk, but each Cam - er - on knows He may tread on the hea - ther no

II.

*a tempo.**mf espress.*

tread on the hea - ther no more; But bold - ly he fol - lows his chief to the



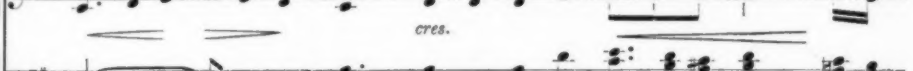
tread on the hea - ther no more; But bold - ly he fol - lows his chief to the



more; . . . But bold - ly he fol - lows his chief to the field, Where his



more; . . . But bold - ly he fol - lows his chief to the field, Where his



# MARCH OF THE CAMERON MEN.

field, Where his lau - - - rels were gathered be - fore. I hear the pi - broch sound-ing, *più p*

field, Where his lau - rels, his lau - rels were gathered be - fore. I hear the pi - broch sound-ing, *più p*

lau - rels were gathered be - fore. . . . I . . hear the pi - broch sound-ing, sound-ing, *mp espress.*

lau - rels were ga,thered be - fore. . . . I . . hear the pi - broch sound-ing, sound-ing, *mp*

Deep o'er the moun - tain and glen ; . . While *mf*

Deep o'er the moun - tain and glen ; . . While *mf*

Deep o'er the moun - tain and glen ; . . While light - spring-ing foot - steps are *mf*

Deep o'er the moun - tain and glen ; . . While light - spring-ing foot - steps are *mf*

# MARCH OF THE CAMERON MEN.

light - springing footsteps are trampling the heath, 'Tis the march of the Cam - er-on

light - springing footsteps are trampling the heath, 'Tis the march of the Cam - er-on

tramp-ling the heath, 'Tis the march of the Cam - er-on men, . . . 'tis the

tramp-ling the heath, 'Tis the march of the Cam - er-on men, . . . 'tis the

*cres.* *f*

men, 'tis the march, 'tis the march, 'tis the march of the Cam - - - er-on men.

men, 'tis the march, 'tis the march, 'tis the march of the Cam - - - er-on men.

march, . . . 'tis the march, . . . 'tis the march of the Cam - - - er-on men.

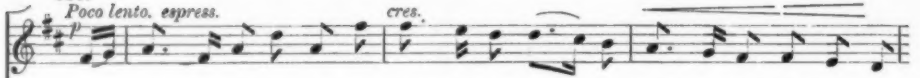
march, . . . tis the march, . . . 'tis the march of the Cam - er-on men. . . .

*f* *sost.* *espress.* *f*

# MARCH OF THE CAMERON MEN.

## III.

*Poco lento. espress.*



The moon has a - ris - en, it shines on that path Now trod by the gal - lant and



The moon has a - ris - en, it shines on that path Now trod by the gal - lant and



The moon has a - ris - en, it shines on that



The moon has a - ris - en, it shines on that

## III.

*Poco lento.*



true; . . . High, high are their hopes, for their chief - tain has said, That what -



true; . . . High, high are their hopes, for their chief - tain has said, That what -



path Now trod by the gal - lant and true, gal - lant and true,



path Now trod by the gal - lant and true, gal - lant and true.



# MARCH OF THE CAMERON MEN.

*dim.*  
 - ev - er men dare, they can do. . . . I  
*dim.* *mf* *espress.*  
 - ev - er men dare, they can do. . . . I . . . hear the pi - broch  
*dim.* *mf*  
 gal - - lant and true. . . . I . . . hear the pi - broch  
*mp* *sost.*  
 I hear the pi - broch sound . . .  
*dim.* *mf* *espress.*  
*mp*

*a piacere.* *mf*  
 hear the pi - broch sound . . . . . ing, While  
*dim.* *mf*  
 sound - ing, sound - ing, Deep o'er the moun-tain and glen; . . . . While  
*dim.* *mf*  
 sound - ing, sound - ing, Deep o'er the moun-tain and glen; . . . . While  
*dim.* *mf*  
 . . . . ing, sound . . . . ing, While  
*a piacere.*  
*dim.* *mf*



# MARCH OF THE CAMERON MEN.

*Poco affrettando.*

light - springing foot-steps are tramp-ling the heath, 'Tis the march of the Cam - er - on

light - springing foot-steps are tramp-ling the heath, 'Tis the march, 'tis the

light - springing foot-steps are tramp-ling the heath, 'Tis the march of the Cam - er - on

light - springing foot-steps are tramp-ling the heath, 'Tis the march, 'tis the

*Poco affrettando.*

men, . . . . tis the march, . . . 'tis the march, . . . 'tis the

march of the Cam - er - on men, 'tis the march, . . . 'tis the march, . . .

men, . . . . 'tis the march, . . . 'tis the march, . . . 'tis the

march of the Cam - er - on men, 'tis the march, . . . 'tis the march, . . .

# MARCH OF THE CAMERON MEN.

First system of the musical score. It consists of four staves. The first two staves are vocal parts with lyrics: "march, 'tis the march of the Cam - er - on". The third staff is a vocal part with lyrics: "march, 'tis the march of the Cam - er - on". The fourth staff is a piano accompaniment. Dynamics include *sost.* (sostenuto) and *più f* (più forte).

Second system of the musical score. It consists of six staves. The first four staves are vocal parts with lyrics: "men, 'tis the march . . of the Cam - er - on men." The fifth staff is a vocal part with lyrics: "men, 'tis the march . . of the Cam - er - on men." The sixth staff is a piano accompaniment. Dynamics include *sost.* (sostenuto), *feroce.* (feroce), *ff* (fortissimo), *sost.* (sostenuto), and *dim. e morendo.* (diminuendo e morendo).

Also published in Novello's Tonic Sol-fa Series, No. 2125.

# NOVELLO'S PART-SONG BOOK.

A COLLECTION OF PART-SONGS, GLEES, AND MADRIGALS.

For S.A.T.B. unless otherwise stated.

Those marked thus \* may be had in Tonic Sol-fa Notation

No.	No.	No.	No.
201 Good wishes ... J. L. Hatton 3d.	638 How sweet the answer Oliver King 2d.	858 *Irish Reel, The arr. T. R. G. José 4d.	
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295 *Great God of Love (8 V.) ... Pearsall 3d.	135 * Do. ... A. S. Sullivan 18d.	1280 Iron Horse, The W. W. Pearson 3d.	
28 Green leaves ... B. Taylor 2d.	737 *How sweet the moonlight sleeps ... D. E. Evans 18d.	1279 *Ironfounders, The ... R. Müller 3d.	
1174 Had I a cave ... H. Willan 2d.	974 * Do. (8 V.) Eaton Fanning 3d.	449 Is it to odours sweet that I sing ... C. H. Lloyd 3d.	
727 *Hag, The (The Hag is a-stride) ... B. Luard-Selby 4d.	77 * Do. ... H. Leslie 18d.	756 Is not that my fancy's Queen ... C. H. Fogg 3d.	
628 Hail, hail to the swallow ... A. M. Goodhart 6d.	1173 How sweet thy modest light ... A. S. Burrows 4d.	828 It is the hour ... C. H. Fogg 3d.	
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399 *Hail to the Chief ... H. Leslie 18d.	602 Hunt is up, The ... J. L. Hatton 18d.	549 It was a lass ... H. MacCunn 3d.	
1357 * Do. ... E. Prout 4d.	963 *Hunter, The ... J. Brahms 2d.	506 *It was a lover and his lass ... J. Barnby 3d.	
1086 Do. ... F. Schubert 4d.	1066 Hunter went a-riding, A ... arr. J. Brahms 3d.	422 * Do. ... J. Booth 18d.	
221 *Happiest land, The (A.T.T.B.) ... J. L. Hatton 18d.	1126 Hunter's farewell, The ... Mendelssohn 3d.	812 Do. ... A. H. Brewer 3d.	
935 *Hard by a fountain H. Waelrant 18d.	556 Hunters, The ... W. W. Pearson 3d.	127 Do. ... G. A. Macfarren 4d.	
284 *Hardy Norseman's house of yore, The ... Pearsall 3d.	471 Hunting chorus ... E. Louis 4d.	690 * Do. ... C. Wood 3d.	
82 Hark, how the birds (6 V.) H. Lahee 3d.	256 *Hunting song ... J. Benedict 3d.	1305 It was the charming month of May ... W. McNaught 3d.	
946 Do. ... H. W. Wareing 3d.	622 Do. ... E. Duncan 3d.	292 It was upon a springtide day (5 V.) ... Pearsall 3d.	
942 Hark, jolly shepherds ... J. W. G. Hathaway 2d.	719 Do. ... R. H. Legge 2d.	1317 Italian National Air ... Arranged 2d.	
214 Hark, the convent bells are ringing ... J. L. Hatton 3d.	260 Do. ... W. Macfarren 18d.	991 *Italian Salad (humorous) ... R. Gené 4d.	
440 Hark, the lark ... F. Kücken 3d.	45 Do. ... H. Smart 18d.	854 Jack and Jill ... C. E. Horsley 4d.	
130 * Do. ... G. A. Macfarren 3d.	1265 Do. ... W. W. Starnier 3d.	1360 *Jack Frost ... A. R. Gaul 3d.	
663 *Hark, the Vesper hymn is stealing ... arr. J. Stevenson 18d.	1374 Do. ... J. G. Williams 3d.	190 * Do. ... J. L. Hatton 18d.	
723 *Harvest feast, The A. R. Gaul 3d.	147 *Huntsman, rest ... E. Reay 3d.	230 Do. (A.T.T.B.) ... J. C. Bridge 3d.	
887 Harvest rose, The ... arr. T. R. G. José 3d.	779 *Huntsmen's Chorus ... Weber 3d.	850 *Jack Horner ... T. Distin 3d.	
13 *Harvest song ... W. Macfarren 2d.	762 Hurrah for England, J. F. Bridge 2d.	854 Do. ... C. E. Horsley 3d.	
754 Haste thee, nymph ... F. Adam 3d.	854 Hush-a-bye, baby C. E. Horsley 4d.	1351 Jäger Chorus ... W. W. Pearson 3d.	
722 *Haven, The ... J. Barnby 3d.	1077 Do. ... J. B. Lott 3d.	666 Jean ... Oliver King 3d.	
35 Haymaker's song ... R. P. Stewart 3d.	365 *Hush in death ... H. Hiles 6d.	1351 *Jerusalem ... P. Cornelius 2d.	
907 *He is gone on the mountain ... G. A. Macfarren 2d.	1126 *Hymn before action ... H. W. Davies 3d.	1021 Joan to the Maypole ... arr. J. C. Bridge 3d.	
1130 He left the upland lawns (5 V.) ... C. H. Lloyd 3d.	1148 *Hymn of the homeland, A ... A. S. Sullivan 18d.	19 Jolly Cricket Ball, The E. G. Monk 3d.	
362 *He that hath a pleasant face ... J. L. Hatton 18d.	1047 Hymn of trust A. Zimmermann 2d.	483 Joy in Spring ... J. Raff 3d.	
1243 Hear, sweet spirit ... H. Smart 18d.	510 Hymn to Aurora ... H. Smart 18d.	779 *Joy of the hunter, The Weber 2d.	
1206 *Heart of the night, The H. Bath 3d.	244 Hymn to Cynthia ... B. Tours 3d.	553 *Joy to the Victors A. Sullivan 3d.	
558 Heart rose, The ... R. Schumann 2d.	473 Do. ... B. Tours 3d.	246 Joys of Spring, The H. Smart 3d.	
189 Hemlock tree, The J. L. Hatton 4d.	763 *Hymn to music ... D. Buck 3d.	1221 June ... F. H. Cowen 3d.	
229 Do. (A.T.T.B.) ... C. Wood 4d.	956 Hymn to the Eternal ... Schubert 4d.	21 Do. (S.S.C.) ... F. Dun 2d.	
605 Do. ... C. Wood 2d.	446 Hymn to the moon ... J. Booth 4d.	1026 *Justice (8 V.) J. W. G. Hathaway 6d.	
1232 *Hen wlad fy rhadau ... arr. J. James 3d.	986 I call and I call (5 V.) C. Wood 3d.	577 *Kathleen Mavourneen ... F. N. Crouch 18d.	
284 Hence, all you vain delights ... W. Macfarren 3d.	930 *I can but love thee (6 V.) P. Cornelius 3d.	1034 *Keel Row, The arr. F. Dunhill 18d.	
431 *Hence, loathed melancholy (5 V.) H. Lahee 4d.	499 I love my love ... G. B. Allen 18d.	363 Keep time, keep time J. L. Hatton 3d.	
431 *Her eyes the glow-worm lend thee ... J. Goss 4d.	916 *I loved a lass ... W. H. Bell 3d.	883 Kind words ... H. Leslie 3d.	
1054 Her true love ... F. Schubert 3d.	237 Do. (A.T.T.B.) J. L. Hatton 4d.	1128 Kindred hearts C. Lee Williams 2d.	
1312 Here's a health unto His Majesty Melody by J. Saville ... arr. J. James 3d.	191 I loved her ... 3d.	1292 King of Thule, The R. Schumann 3d.	
920 *Heroes, The ... F. H. Cowen 4d.	332 Do. (A.T.T.B.) ... 3d.	1333 King, The (A Toast) A. H. Brewer 3d.	
593 *Hero's rest, The P. Cornelius 3d.	172 Do. ... I. V. Roberts 18d.	316 King there was in Thule, A ... Pearsall 2d.	
594 He upon heilands ... V. Caillard 3d.	990 *I saw lovely Phillis ... Pearsall 18d.	391 King Winter ... S. Egerton 3d.	
1159 High in Heaven's domain F. Curti 3d.	87 I saw the moon rise clear H. Hiles 18d.	327 King Witla's drinking horn (A.T.T.B.) ... J. L. Hatton 3d.	
852 Highland laddie, The H. E. Button 2d.	1325 I sing the birth (Carol) ... C. H. H. Parry 3d.	458 *Kings and Queens C. Pinsuti 3d.	
560 Highland lassie, The Schumann 3d.	686 I think on thee in the night ... E. Fédarb 3d.	1170 *Kitty of Coleraine (Irish air) ... arr. C. H. Lloyd 2d.	
275 Highland war song (T.T.B.) ... W. Macfarren 3d.	541 If doughty deeds C. Lee Williams 3d.	649 *Knight's tomb, The C. V. Stanford 2d.	
723 *His Majesty the King F. H. Cowen 4d.	910 If I had but two little wings ... J. F. Barnett 3d.	1096 Know ye the land ... L. Spohr 3d.	
6 Home fairy, The (T.T.B.) ... P. Winter 2d.	627 If I love, will you doom me to die ... W. Jackson and F. Corder 3d.	918 Lacking my love ... John E. West 3d.	
789 Home of my heart C. H. H. Parry 3d.	527 If love be dead (5 V.) C. Wood 4d.	46 *Lady, rise, sweet morn's awaking ... H. Smart 18d.	
340 Home, sweet home ... arr. E. Land 18d.	982 If love his arrows H. W. Wareing 3d.	636 *Ladye fair, thou hast my life ... 3d.	
50 *Home that I love ... F. Abt 18d.	199 If thou art sleeping, maiden ... J. L. Hatton 3d.	1367 Lake, The ... W. W. Pearson 3d.	
107 Home they brought her warrior dead ... J. Barnby 18d.	983 *If to my lady fair J. Pointer 3d.	1209 Lament, A ... arr. H. E. Button 3d.	
1148 *Homeland, The A. S. Sullivan 18d.	1052 I'm in no hurry ... Schubert 3d.	890 * Do. ... T. R. G. José 2d.	
443 *Homeward ... H. Leslie 4d.	1131 In a harbour grene C. H. H. Parry 2d.	716 Do. ... R. H. Legge 2d.	
590 Hope ... C. H. Lloyd 3d.	1080 *In absence ... D. Buck 2d.	1031 Do. ... John E. West 2d.	
676 Do. ... J. Rheinberger 2d.	16 In all thy need ... J. Dowland 2d.	78 Land ho ... H. Leslie 18d.	
795 Do. ... E. Sachs 2d.	462 *In April time ... C. Pinsuti 2d.	1118 Land of beauty ... Mendelssohn 18d.	
439 Hope and faith ... Weber 2d.	348 *In Autumn ... F. Hensel 18d.	1232 *Land of my fathers arr. J. James 3d.	
874 *Hope of my heart (5 V.) J. Ward 3d.	295 *In Dulci Jubilo ... Pearsall 3d.	255 Land of wonders, The H. Smart 3d.	
250 How bright is the May Pearsall 3d.	966 In praise of Mary J. Brahms 3d.	309 Lark, The ... W. J. L. Hatton 3d.	
595 How can a bird help singing F. Abt 3d.	944 *In praise of Neptune E. German 4d.	501 *Lass of Richmond Hill, The ... arr. J. Hook 18d.	
842 *How dear to me the hour ... arr. A. A. Needham 3d.	1245 In Spring-time ... F. Abt 3d.	724 Last load, The ... H. Clarke 3d.	
1253 *How eloquent John E. West 3d.	1021 In the garden C. Lee Williams 2d.	809 Last prayer, The J. Rheinberger 2d.	
352 How I love the festive boy ... A. C. Mackenzie 3d.	1142 In the lazy Summer noon E. Franz 2d.	310 Laugh not, youth, at age Pearsall 4d.	
257 How soft the shades of evening creep ... H. Smart 18d.	488 In the moonlight ... J. Raff 3d.	839 *Laughing waves, The R. Somerville 3d.	
258 How sweet is summer morning ... H. Smart 2d.	1168 In the North land ... C. Porrester 3d.	320 *Lay a garland (8 V.) Pearsall 3d.	
	1165 *In the silent West (8 V.) G. Bantock 4d.	1231 *Lee shore, The S. Coleridge-Taylor 3d.	
	502 *In the woods ... S. Egerton 3d.	1166 *Leprechaun, The (Irish Air) G. Bantock 4d.	
	557 Inconstants, The ... C. Pinsuti 18d.	811 Let Iren remember ... L. Dix 2d.	
	60 *Indian maid, The J. L. Hatton 18d.	922 *Let me the canakin ... J. B. MacEwen 4d.	
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	754 Invitation to mirth F. Adlam 3d.	1061 Let the bells ring ... J. W. G. Hathaway 4d.	
	38 Invocation to sleep J. Benedict 3d.	815 Let the hills respond B. Richards 4d.	
	1180 Irene (Madrigal) C. E. Miller 3d.		

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For S.A.T.B. unless otherwise stated.

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No.	Absence ...	H. Goetz	2d.
217	* Do. (A.T.T.B.)	J. L. Hatton	2d.
181	* Do. ...		18d.
67	Adieu love, adieu	G. A. Macfarren	3d.
312	Adieu, my native shore	Pearsall	2d.
943	Adieu, sweet Amyall		
	Do. ...	J. W. G. Hathaway	2d.
1227	Do. ...	C. Macpherson	3d.
390	Adieu to the woods	S. J. G. Egerton	3d.
452	Advice to lovers ...	P. W. Pilcher	2d.
912	After the battle	arr. T. R. G. José	3d.
674	Ah, my dear Son (Carol, 3 V.)		3d.
1375	Ah! what is love ...	W. McNaught	3d.
515	Ah! woe is me (6 V.)	H. Lahee	4d.
448	Airly Beacon	C. V. Stanford	3d.
368	Airs of Summer ...	J. L. Rockel	3d.
17	All among the barley	E. Stirling	2d.
671	"All for my true love H. D. Wetton		3d.
81	All is not gold that shineth bright		
	In snow (5 V.)	W. J. Westbrock	3d.
394	* All is still ...	G. A. Macfarren	18d.
802	All Souls' Day	J. Rheinberger	3d.
39	All ye woods and trees and bow's		
	81 * Do. (5 V.)	J. L. Hatton	18d.
960	Do. ...	H. W. Wareing	3d.
1037	"Allan Water	arr. H. E. Button	2d.
478	"Allen-a-Dale ...	C. H. Lloyd	2d.
1020	* Do. ...	J. B. McEwen	3d.
334	Already snow has fallen	R. Franz	18d.
113	Alton Locke's Song		
	G. A. Macfarren		18d.
1011	* Amyall I did woo	John E. West	3d.
1322	"American National Songs (Three)		18d.
972	Amintor's well-a-day	John E. West	3d.
1364	An address to the nightingale	W. W. Pearson	3d.
175	An Autumn song ...	C. Pinsuti	3d.
20	An emigrant's song	W. Macfarren	2d.
1074	"An Empire song	A. C. Mackenzie	3d.
1025	An end will I bring	Schubert	2d.
1387	"An old Song resting	H. B. Gardiner	4d.
485	And then no more	R. Raff	2d.
1107	"Angelic hunter. The	arr. J. Brahms	3d.
1091	Angel's call The	I. I. Viotta	18d.
960	* Angel's greeting, The	J. Brahms	3d.
1167	* Angelus (Tuscan)	E. Elgar	4d.
1340	* Anglers, The	W. W. Pearson	2d.
39	Angler's Trysting-tree, The	C. W. Corfe	3d.
1039	* Annie Laurie	arr. H. E. Button	2d.
708	Annie Lee ...	J. Barnby	18d.
182	April showers ...	J. L. Hatton	18d.
218	Do. (A.T.T.B.)		18d.
1318	Aretusa, The ...	W. Shield	3d.
137	Arise, sweet love ...	H. Leslie	18d.
57	Arise, the sunbeams hail	F. Berger	3d.
530	Around the maypole tripping	J. L. Hatton	18d.
859	* Arranmore Boat Song	arr. T. R. G. José	4d.
457	* Arrow and the song, The	W. Hay	3d.
973	As Amoret with Phillis sat	John E. West	2d.
1054	As dewdrops at morn	Schubert	3d.
325	As I saw fair Clara	F. Corder	3d.
146	As it fell upon a day	S. Reay	3d.
619	As the ripples flow	E. A. Sydenham	2d.
1052	As the watcher lones	Schubert	3d.
900	As through the land	J. Pulein	2d.
796	* As torrents in summer	E. Elgar	2d.
1180	As when the sun renews his strength (Madrigal)	C. E. Miller	3d.
1357	* Ash Grove, The	arr. Dunhill	3d.
1105	At Andernach in Rhineland	Abt	3d.
393	At first the mountain rill	G. A. Macfarren	18d.
901	At her fair hands	J. Elliott	2d.
788	Do. ...	C. H. H. Parry	3d.
335	At parting	R. Franz	18d.
358	* At the coming of the Spring	J. L. Hatton	3d.
195	Auburn		3d.
582	* Auld Lang Syne	arr. E. Land	2d.
71	Autolycus' Song	C. A. Macrone	18d.
1006	* Do. ...	C. Lee Williams	3d.
158	Autumn ...	W. Macfarren	3d.
474	Do. (T.T.B.B.)		3d.
353	Do. ...	A. C. Mackenzie	18d.
1162	Autumn fields, The	N. W. Gade	3d.

No.	Autumn is come again (5 V.)	F. Corder	3d.
463	Autumn song ...	S. Reay	3d.
683	Do. ...	J. Rheinberger	2d.
484	Ave Maria ...	J. Raff	3d.
241	* Do. ...	H. Smart	18d.
968	* Awake, awake ...	G. Bantock	3d.
76	* Awake, awake, the flow'rs unfold	H. Leslie	18d.
25	Awake the starry midnight hour	Mendelssohn	2d.
923	* Away to the woodlands	H. W. Warner	3d.
978	* Baby's feet, like sea shells pink, A	C. H. Lloyd	3d.
225	Bacchanalian Song (A.T.T.B.)	J. L. Hatton	3d.
193	Bait, The (Come live with me)	J. L. Hatton	18d.
996	* Ballad, A (8 V.)	T. Wendi	3d.
1016	Ballade of Midsummer		3d.
1017	Ballade of Spring		4d.
1044	* Battle of the Baltic, The	C. H. Lloyd	4d.
861	* Battle song, A	arr. T. R. G. José	3d.
578	Do. ...	E. A. Sydenham	3d.
1234	* Beacon, The ...	A. Carse	3d.
589	Beauty, arise ...	K. J. Pye	3d.
841	Before me careless lying (5 V.)	C. H. Lloyd	4d.
1238	* Beleaguered, The	A. S. Sullivan	2d.
56	* Bell's Tower, The	J. L. Hatton	18d.
1311	* Belgian National song	F. Campenbout	18d.
574	Bells across the snow	Ch. Gounod	3d.
432	* Belle of St. Michael's Tower, The	W. Knyvett (5 V.), arr. R. P. Stewart	3d.
1271	* Ben Bowlegs (humorous)	W. W. Pearson	3d.
984	Bendemeer's Stream	J. Pointer	3d.
1216	Beside the river ...	A. Jensen	2d.
793	Better music ne'er was known	C. H. H. Parry	3d.
184	* Beware ...	J. L. Hatton	18d.
210	Do. (A.T.T.B.)		18d.
111	* Bird of the Wilderness	J. Barnby	3d.
196	Do. ...	J. L. Hatton	3d.
1157	Birds are singing, The	Hans Sitt	2d.
798	Birthday serenade, A	G. Elvey	3d.
1308	Birthday, The ...	E. Elgar	3d.
300	Bishop of Mentz, The	Pearsall	18d.
1107	* Black Monk, The (Welsh folk-song)	arr. R. Boughton	3d.
55	* Blow, blow thou winter wind	G. A. Macfarren	18d.
1254	Blow, breeze, from the North	G. Elvey	3d.
1369	Blow, western wind	W. W. Pearson	3d.
661	* Blue-bottle's fate, The (humorous)	A. H. Ashworth	3d.
544	Blue-eyed lassie, The	F. Brandels	2d.
933	* Blueydden Bywyd	D. Protheroe	3d.
137	Blithe is the Bird	J. L. Hatton	2d.
399	* Boat Song ...	H. Leslie	18d.
357	* Do. ...	E. Prout	4d.
1088	Do. ...	F. Schubert	2d.
385	Boat, The ...	R. Schumann	3d.
3	Boating Song ...	E. G. Monk	2d.
521	* Boatman's Good-night, The	F. Schira	18d.
545	* Bonnie Bell	A. C. Mackenzie	2d.
1310	* Boy, The (humorous)	A. H. Brewer	3d.
63	* Break, break on thy cold grey stones, O sea	G. A. Macfarren	18d.
99	Breathe soft, ye winds	J. B. Calkin	18d.
1307	* Do. ...	W. Paxton	18d.
878	Bridal Song ...	H. Leslie	4d.
639	Bright be thy dreams	Oliver King	2d.
402	* Bright-hair'd morn, The	S. Reay	3d.
584	Bright Moon ...	John E. West	2d.
1222	* Bring me a golden pen	F. H. Cowen	3d.
601	Broken Flower, The	Oliver King	2d.
447	Brook, The	C. G. Reissiger	3d.
1015	* Brownies, The	Moellendorff	3d.
223	Busy, curious, thirsty fly (A.T.T.B.)	J. L. Hatton	2d.
743	* Butterfly, The	J. Blumenthal	4d.
1095	* By a gentle river laid	John E. West	3d.
1002	* By the waters of Babylon	P. Cornelius	2d.
1141	By woodland and wayside	E. Franz	2d.

No.	Call John (humorous)	arr. W. W. Pearson	3d.
1272	Calm is the lake ...	F. Abt	3d.
359	Calm night ...	J. L. Hatton	3d.
380	Calm of the sea, The	H. Hiles	4d.
911	* Capture of Cremona, The	arr. T. R. G. José	3d.
314	Caput apri defero ...	Pearsall	3d.
178	* Caravan, The ...	C. Pinsuti	18d.
1251	* Carries ...	H. B. Gardiner	3d.
1273	Carrion Crow, The (humorous)	W. W. Pearson	3d.
607	Cavalier, The ...	C. Goodall	3d.
529	Cavalry song ...	C. A. Macrone	3d.
635	Cephalus and Procris	A. W. Batson	3d.
482	Chaffer's Wedding, A (humorous)	Lewandowski	6d.
1087	Chapel, The ...	C. Kreutzer	3d.
427	* Charge of the Light Brigade, The	E. Hecht	4d.
85	* Charm me asleep (6 V.)	H. Leslie	3d.
906	Do. ...	J. B. McEwen	3d.
847	* Chase, The ...	E. German	3d.
757	Cherry ripe ...	A. H. Brewer	2d.
585	Do. ...	arr. E. Land	18d.
1255	* Do. ...	W. C. Ross	3d.
731	Do. (6 V.)	S. P. Waddington	3d.
1212	Cheshire cheese, The	arr. J. C. Bridge	3d.
734	Chi la Gagliarda ...	B. Donato	3d.
315	Chieftain to the Highland bonnie	Pearsall	2d.
466	* Do. ...	O. Prescott	2d.
94	Childhood's melody	F. Berger	18d.
101	Chivalry of Labour, The (5 V.)	J. B. Calkin	4d.
1145	Chloe, that dear bewitching prude	H. Willan	2d.
1147	* Chorus of Empire	C. A. E. Harris	3d.
66	* Christmas ...	G. A. Macfarren	18d.
1139	* Christmas greeting, A	E. Elgar	6d.
314	Christmas song, A ...	Pearsall	3d.
967	Do. ...	M. Pratorius	2d.
845	Close to my heart ...	W. Davies	3d.
677	* Clouds, The	J. Rheinberger	3d.
823	Come again, sweet days	J. Dowland	2d.
726	* Come away ...	E. German	3d.
873	* Do. ...	H. Parker	4d.
1169	Come away, come away, death	arr. Arne	2d.
36	Do. (5 V.)	G. A. Macfarren	3d.
51	* Do. (5 V.)		3d.
58	Come celebrate the May	J. L. Hatton	18d.
568	Come, fairies, trip it ...	F. Hille	3d.
102	Come fill, my boys (A.T.T.B.)	J. B. Calkin	3d.
118	* Come follow me	A. Zimmermann	18d.
1143	Come forth, the summer's murmur hear ...	E. Franz	2d.
14	Come, heavy sleep ...	J. Dowland	2d.
745	Come if you dare ...	Purcell	4d.
1210	Come, lasses and lads	arr. J. C. Bridge	3d.
899	Come let me take thee	J. Pulein	2d.
317	Come let us be merry	Pearsall	18d.
507	* Come live with me	W. S. Bennett	18d.
360	Do. ...	J. L. Hatton	3d.
193	Do. (The Bait)		18d.
497	Come, May, with all thy flowers	J. L. Gregory	2d.
1052	Come, O come, dearest, come	Schubert	3d.
671	Come o'er the burn, Bessie (3 V.)		3d.
1214	Come out across the heather	A. Jensen	3d.
791	* Come, pretty wag, and sing	C. H. H. Parry	3d.
38	Come sleep ...	J. Benedict	3d.
1060	Do. ...	J. W. G. Hathaway	2d.
1110	* Do. ...	R. H. Walthew	18d.
945	Do. ...	A. G. Watall	3d.
1007	* Come to me, gentle sleep	F. H. Cowen	3d.
701	Do. ...	H. W. Schartau	3d.
713	Come, tuneful friends (humorous)	C. H. Lloyd	3d.
1032	Come with me, fairest	J. Brahms	3d.
615	Comfort ...	H. Goetz	2d.
999	* Comfort in tears ...	P. Cornelius	4d.
1182	* Comrades' song of hope, The	arr. A. Adan	rd.
383	Confidence (8 V.)	R. Schumann	2d.

MADE IN ENGLAND.

## ORPHEUS WITH HIS LUTE

FOUR-PART SONG

FROM THE MUSIC TO "HENRY VIII"

MUSIC BY

EDWARD GERMAN.

ARRANGED FOR MIXED VOICES BY THE COMPOSER.

(MAY BE SUNG WITHOUT ACCOMPANIMENT IF DESIRED.)

LONDON: NOVELLO AND COMPANY, LIMITED; NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

*Allegro moderato. (Beat quick 3 in bar.)*

PIANO.

Or . . . pheus with his lute, with his lute . . . made trees . . . And the

Or . pheus with his lute, his lute made trees . . . And

Or . pheus with his lute, his lute made trees . . . And the

Or . pheus with his lute, his lute made trees, made trees, And

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## ORPHEUS WITH HIS LUTE.

moun - tain tops that freeze *p* Bow them - selves when he did  
 moun - tain tops that freeze *p* Bow them - selves when he did  
 moun - tain tops that freeze *p* Bow them - selves when he did  
 moun - tain tops that freeze *p* Bow them - selves when he did  
 sing, *pp* bow them - selves when he did sing; *Ped.* \* *Ped.* \* To his  
 sing, *pp* bow them - selves when he did sing, when he did  
 sing, *pp* bow them - selves when he did sing, when he did  
 sing, *pp* bow them - selves when he did sing; *Ped.* \* *Ped.* \* To his  
 mu - sic plants and flow'rs Ev - er sprung, *p* To his *mf* mu - sic plants and  
 sing; *p* To his *mf* mu - sic plants and  
 sing; *p* To his *mf* mu - sic, his *mf* mu - sic plants and  
 mu - sic plants and flow'rs *p* Ev - er, *mf*  
*trem.* *p* *mf*  
*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

# ORPHEUS WITH HIS LUTE.

*poco allargando.*

flow'rs ev - er sprung, as sun . . and show'rs, as sun . . and show - ers

flow'rs ev - er sprung, as sun . . and show'rs, as sun . . and show - ers

flow'rs ev - er sprung, as sun . . and show'rs, as sun . . and show - ers

ev - er sprung, as sun and show'rs . . .

*poco allargando.*

*f*

*Ped. \* Ped. \* Ped. \**

*a tempo.*

There had made a last - - - ing, a

There had made a last - - - ing, a

There . . . had made a last - ing spring, . . . a

There had made, had made a last - ing spring, . . . a

*a tempo.*

*Ped. \* Ped. \* Ped. \* Ped. \**

# ORPHEUS WITH HIS LUTE.

(if sung without Piano accompaniment.)

last - - ing spring. . . .

last - - ing spring. . . .

last - - ing spring. . . .

last - - ing spring. . . .

*ff* *cres.*

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

Ev - - - - 'ry..

Ev - 'ry thing that

Ev - 'ry thing that

Ev - 'ry thing,

*af* *p*

*Ped.* \* *Ped.* \* *Ped.* \*

# ORPHEUS WITH HIS LUTE.

thing that heard him play, . . Ev - en the bil - lows of the sea

heard, that heard him play, . . E'en the bil - lows of . . the sea . . .

heard, that heard him play, . . Ev - en the bil - lows of . . the sea . . .

ev - 'ry thing that heard him play, E'en bil - lows of the sea

*Ped.* \* *Ped.* \*

## Tranquillo.

*p* Hung their heads and then lay by, . . . *pp* hung their heads and then lay

*p* Hung their heads and then lay by, *pp* hung their heads and then lay

*p* Hung their heads and then lay by, *pp* hung their heads and then lay

*p* Hung their heads and then lay by, *pp* hung their heads and then lay

*p* Hung their heads and then lay by, *pp* hung their heads and then lay

*p* Hung their heads and then lay by, *pp* hung their heads and then lay

*p* Hung their heads and then lay by, *pp* hung their heads and then lay

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

# ORPHEUS WITH HIS LUTE.

by. . . . In sweet mu - sic is such art, . . . in sweet mu - sic  
 by, and then lay by. . . . In mu - sic, sweet mu - sic  
 by, and then lay by. In sweet mu - sic, sweet mu - sic  
 by. . . . In sweet mu - sic is such art,  
 trem. *cres.*  
*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

*rall. e cres.* **Poco allargando.** *f con espress.* *p*  
 is such art, . . . Kill - ing care . . and grief of heart . .  
*rall. e cres.* *f con espress.* *p*  
 is such art, . . . Kill - ing care . . and grief of heart . .  
*rall. e cres.* *f con espress.* *p*  
 is such art, . . . Kill - ing care . . and grief of heart . .  
*rall. e cres.* *f con espress.* *p*  
 such art, . . . Kill - ing care and grief of heart  
**Poco allargando.**  
*rall. e cres.* *f* *p*  
*Ped.* \* *Ped.* \*



# ORPHEUS WITH HIS LUTE.

*a tempo (Tranquillo).*  
*pp* *dim.* *rall. e dim.*  
 Fall a - sleep, a - sleep, . . . or, hear - ing,  
*pp* *dim.* *rall. e dim.*  
 Fall a - sleep, a - sleep, . . . or, hear - ing,  
*pp* *dim.* *rall. e dim.*  
 Fall a - sleep, fall a - sleep, a - sleep, . . or, hear - ing,  
*pp* *dim.* *rall. e dim.*  
 Fall a - sleep, fall a - sleep, a - sleep, . . or, hear - ing,  
*a tempo Tranquillo.*  
*pp* *dim.* *rall. e dim.*  
*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

*a tempo (Tranquillo).*  
*ppp*  
 die. . . . .  
*ppp*  
 die. . . . .  
*ppp*  
 die. . . . .  
*ppp*  
 die. . . . .  
*a tempo (Tranquillo).*  
*ppp* *rall. e dim.* *pppp*  
*Ped.* \*

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The

# Competition Festival Record

No. 153.

## THE LONDON MUSICAL COMPETITION FESTIVAL.

March 3-5 and 7-12.

In passing under review in these pages the London Festival of a twelvemonth ago the hope was expressed that our musical competitions were about to enter upon a new lease, not only of life, but of vigour. The event of 1921 must have exceeded the most sanguine expectations of all those interested. In fact, there were signs that the sudden swelling of the list of individual entrants from five thousand to ten thousand had brought embarrassments of its own to adjudicators and competitors alike.

The mere size of this year's London Musical Competition Festival (with which is incorporated the South and West London Musical Festival, founded in 1905) necessitated judges being kept hard at work from 9.30 in the morning till 11.0 or later at night. Their task was to deal with the hundred and nineteen separate classes in three different concert-rooms at Central Hall, Westminster. The splitting up of many of these classes—in which the number of examinees approached or exceeded three figures—into separate sessions not always held on the same day, in the same room, or before the same judge, made the duty more onerous. The task of the enthusiastic onlooker bent on following the course of each competition was rendered the reverse of simple in such circumstances.

And the participants found themselves in worse case. After listening to 'Orpheus with his lute' sung a hundred and thirty-five times, the adjudicator might well have been pardoned for 'bowing the head' from causes not strictly Orphean; and after waiting about for many tedious hours, the unfortunate competitor who fell an easy prey to nervous apprehension might well have been excused some absence of freshness when at last summoned, or resummoned, to the platform. Both are human. Despite the rarity of obvious betrayals of human infirmity the authorities would be well advised in future years to reconsider the time-table, so that fewer of the important classes come up for final adjudication so late in the evening, particularly in view of the tender years of many of those engaged. For the Festival is essentially an affair of youth.

With these reservations, however, the undertaking was well managed, and the hon. secretary and his staff certainly won admiration for immense labours carried out with unflinching courtesy.

So much for the undoubted life of the Festival. What about its vigour? It may at once be said that this stands beyond question. From the purely artistic point of view—that with which we are concerned—the average of achievement has never been so high. Every festival constitutes a record in another sense, a record of the progress of musical education at large, and it is possible to draw the gratifying conclusion in this instance that, so far as the Metropolis is concerned, this progress is phenomenal. The teaching of the rising generation is in safe hands.

Temperament ultimately decides the media which a community finds most congenial for the expression of its musical sympathies. For us they are the pianoforte, the voice, and (a poor third) the violin. Taken in the mass, youthful Londoners are pre-eminently devotees of the pianoforte. The merits of no less than sixteen hundred pianists—the vast majority of the fair sex—were considered. The classes being for the most part divided according to age, the number of entries in each throws an interesting sidelight on development. There were more twelve-year-olds than any others, though the tots of eight ran them close. But at nine there was a marked fall, then a consistent rise up to the age of twelve, followed by another heavy drop at thirteen, and a subsequent gradual falling away until the Open Class (eighteen years and over) was reached. The quality of the performances coincided remarkably with this curve. Allowing for the difference of age, some of the most natural, and therefore most captivating, essays in expression came from girls not yet in their 'teens. But in all classes the level maintained was generally acknowledged to be unprecedented.

Next to the pianoforte, the voice. Over eleven hundred solo vocalists entered the lists, and though the foremost among them would have been hard to beat, the average—an infallible tell-tale—was not nearly so good. When concerted vocal work is considered it becomes clear that in everything but sheer beauty of tone southern singers can challenge comparison with any. In both solo and choral singers the influence of deplorable habits of pronunciation was conspicuous.

The entries for the violin and its kindred string instruments were disappointing in numbers, and again showed wide disparity in proficiency. The apprenticeship exacted is here admittedly long and arduous, and is not a matter lightly to be undertaken. Yet when served it confers the ability—not open to the pianist or the singer—to participate in the expression of the highest known form of music—the symphony. The Festival produced several solo violinists of exceptional merit; indeed, the silver cup offered by the Federation of British Music Industries to the best of the three gold medallists—pianoforte, voice, and violin—was awarded to the violinist, it being held, and justly, that where there was practically nothing to choose between the three rivals, violin-playing represented the greatest feat. But there was only one entry for string quartet and, apart from the elementary school orchestras, only one string band put in an appearance, a fact surprising in view of the unrivalled quality of British orchestras, both professional and amateur.

Among the mass of valuable comments on details of technique offered by the judges one broad principle was reiterated. Time and again they expressed themselves chiefly concerned with the degree to which the competitors showed ability to assign a meaning to the test-pieces. Technical facility was regarded as essential to just interpretation, but did not of itself carry weight. Dr. Vaughan Williams put the matter in a nutshell: 'Why,' he asked, 'do you play or sing music? To get your imaginations to work.' In this

connection it may be inferred that the committee selecting the tests was of similar mind on this important question, for, with few exceptions, the matter set bore in itself the seeds of imaginative significance. What finer test of a pianist's ability in this direction could be found than Chopin's G minor Ballade, set for the gold medal? Or of a singer's than Dr. Williams's own 'Silent Noon,' set for contraltos?

The extent to which young executants in all the solo classes exhibited the cultivation of this chief sense of the musician bore gratifying testimony to the sound lines of their teaching. In particular, the piano-forte gold medal competition provoked a brilliant display of poetic capacity. Unfortunately the same favourable comment cannot justly be made as regards the general run of the children's choral work.

The criticisms which must be put on record should be read with this cardinal point well in mind. Among pianists an occasional tendency to hit the keys rather than to set them in motion by legitimate pressure of the fingers, came in for censure, and the importance of encouraging a loose wrist was urged. It is the only method by which the last ounce of tone may be extracted from the instrument without making it distressingly harsh. Another comment was concerned with the subtle distinction between beat and natural rhythm, a realisation of which is indispensable to just phrasing. And the uses and abuses of the *sostenuto* pedal were at times the subject of notice.

The faults of the singers were more obvious and included, first and foremost, an uncertainty of diction mainly traceable to slipshod methods of speech. Final consonants were often dropped or telescoped into the next word, and liberties were taken with vowels, not always so unconsciously, but sometimes in order the more easily to obtain a good round tone—'Hah-py' for 'Happy'—and sometimes, as in the case of the Girls' Choirs—'Dishing away with the smu-thing iron'—in a misguided effort to appear genteel. Then there was the abominable habit of 'scooping' when intervals had to be negotiated. And, of course, the vexed question of breath-control. Many vocal aspirants did not hesitate irretrievably to crack a phrase by taking breath in the middle, or to prejudice their 'attack' by waiting till just after the last possible moment for taking in an initial supply of air. But there was a notable freedom from 'wobble' or artificial *vibrato*, and it has evidently long since been realised that the foundation of finished singing is even tone-emission.

The evidences that tone is receiving such careful consideration were gratifying, but the process has its pitfalls. A choir which has been trained to vocalise 'loo,' for instance, as being a favourable syllable for acquiring forward tone, is apt to tincture all its vowels with woolly sound, quite without intention or the perception of the conductor, unless a sharp watch is kept. The English tongue is not ideal for vocalisation, but that is no excuse for changing its proper sound values. The matter of *tempo* should never have been in doubt to the extent noticed; every composition of any musical value sets its own time to the experienced musician—and if doubt should exist metronome markings are usually given, though it is not necessary or intended that these should be slavishly observed.

The reading tests, both instrumental and vocal, elicit some remarks on procedure. The note-to-note method is to be condemned, and competitors should be urged to read at least a complete musical phrase at a time before attempting to reproduce it. This mode has the added advantage of conducting from the very beginning to the long phrasing which denotes work of artistic value.

It would appear that the question of ensuring the services of an efficient accompanist does not invariably receive the consideration it deserves. In quite a number of cases candidates lost marks through the shortcomings of the accompanists they had brought with them. If there is difficulty in finding a proficient accompanist, candidates would be better advised to leave this office in the capable hands of the professionals who attend the Festival.

Probably one of the most significant features of the Festival—as of other musical events of to-day—was the enormous preponderance of the feminine element. Nor was the day carried by sheer weight of numbers. Two of the three senior gold medals fell to ladies in open competition with men. If any mere male in attendance cherished delusions as to the superiority of his sex in music he must have retired in chastened mood. Time was when the lady conductor, in particular, was almost an object of ridicule. This year she fairly won her spurs. Obviously it will be only a matter of years before we have ladies directing symphony concerts in London.

It remains to congratulate the judges on the admirably patient and impartial manner in which they carried out their heavy duties, and to deplore the absence of the general public, though an attitude of apathy is only to be expected when the press, with few exceptions, ignores the occurrence of what is an event of high consequence from more than the purely musical standpoint.

HUBERT FITCHEW.

#### The following were the chief choral results:

##### THE *Daily Telegraph* CHORAL CHAMPIONSHIP (Open).

Tests: 'Trust not too much' (Orlando Gibbons).

Unaccompanied part-song chosen by choir.

- 1st. Mansfield House Choral Society, Canning Town (Mr. C. E. Coward).
- 2nd. S. Suburban Choral Society (Mr. A. Fairbairn).

Miss Graham's Mixed Choir, Salisbury.

##### CHORAL SOCIETIES.

Tests: 'Woodmen, shepherds, come away' (West).  
'The Boy' (Brewer).

- 1st. Gypsy Choir, North Finchley (Mr. T. J. Crawford).
- 2nd. S. Suburban Co-operative Society (Mr. A. Fairbairn).
- 3rd. Ware and District Choral Society (Mr. W. N. Govier).

Brixton and District Musical Society (Mr. F. Williams).

Willerden District Choir (Mr. W. Basford).

##### LADIES' CHOIRS (forty voices).

Tests: 'O Happy Fair' (Shield).  
'The Cloud' (H. Walford Davies).

- 1st. Bedford Ladies' Choral Society (Mr. P. Burke).
- 2nd. Chamberlain Ladies' Choir, Winchmore Hill (Miss Chamberlain).

Miss Graham's Ladies' Choir, Salisbury.

- 3rd. Mrs. Harrison's M.A.M. Choir, Wanstead.

##### MUSICIANS' COMPANY COMPETITION FOR CHURCH AND CHAPEL CHOIRS.

Tests: 'O God, Who hast prepared' (J. Mudd).  
'Wash me thoroughly' (S. S. Wesley).

Queen's Park Congregational (Mr. L. Huws).  
London Road Wesleyan, Thornton Heath (Miss I. S. Burr).

- 1st. Streatham Congregational (Mr. F. C. Haggis).

St. Luke's, Paddington (Mr. E. Dartry).

##### CHURCH CHOIRS, MALE (forty voices).

Tests: 'Save us, O Lord' (E. C. Bairstow).  
Benedicite in F (M. Shaw).

- 1st. Holy Trinity, Beckenham (Mr. A. B. Garrard).
- 2nd. St. Saviour's, Brockley (Mr. E. Gooding).
- 3rd. St. Barnabas, Woodside Park (Dr. C. Hazelhurst).

St. Paul's, Wimbledon (Mr. G. H. Dean).

CHOIRS OF EQUAL VOICES (Senior Choirs).  
(Eight entries.)Tests: 'Changes of the Moon' (H. Farjeon).  
'The Sailor's Song' (J. L. Hatton).

- 1st. Sheen School of Music (Miss E. Hays).

## JUNIOR CHOIRS. (Seven entries.)

Tests: 'The lark's awake' (R. B. Elliott).  
'The Snowflake' (H. Grace).

- 1st. Sheen School of Music (Miss E. Hays).
- 
- 2nd. Mary Datchelor Girls' Choir (Miss Donington).
- 
- 3rd. Keay Central School (Mr. C. B. Byford).

## BOYS' CHOIRS. (Five entries.)

Tests: 'The Cloud' (E. L. Bainton).  
'Doubt not thy Father's care' (Elgar).

- 1st. Holy Trinity, Canning Town (Mrs. Rushby Smith).

ELEMENTARY SCHOOL CHOIRS (Boys).  
(Seven entries.)Tests: 'England' (C. H. H. Parry).  
'When young leaves are springing' (C. Wood).  
Ear and Sight-Test.

- 1st. Wornington Road, North Kensington (Mr. F. W. Tyler).
- 
- 2nd. Mitcham Lane (Mr. W. Mealon).

ELEMENTARY SCHOOL CHOIRS (Girls).  
(Twenty-one entries.)

Tests: 'Dashing away with the smoothing iron' (arr. C. J. Sharp).

'Twelve by the clock' (C. H. Lloyd).  
Ear and Sight-Test.

- 1st. Keeton's Road Higher Grade, East Dulwich (Miss M. Gibson).
- 
- 2nd. {Stillness Road (Miss N. Pellew).
- 
- Battersea Park Road (Miss M. Forsey).

## CHOIRS FROM GIRLS' CLUBS. (Ten entries.)

Tests: 'The Throstle' (King Hall).  
'The Night Bird' (E. L. Bainton).

- 1st. Battersea Park Road Evening School (Miss Forsey).

STRING ORCHESTRAS (twelve amateurs).  
(Three entries, two of which withdrew.)Tests: 'Lett never crueltie' (A. Mackenzie).  
'Honest luckie' (A. Mackenzie).

- 1st. Sheen School of Music (Miss C. Martin).

## ELEMENTARY SCHOOL ORCHESTRAS.

Test: 'Marche Militaire' (Schubert).

Lavender Hill (Girls) (Miss E. Harrison).

Bramblehow Road (Mr. V. S. Evans).

Telferscot Road L.C.C. (Miss A. Wilton).

Lavender Hill (Boys) (Miss E. Morgan).

- 1st. Kilmore Road L.C.C. (Boys) (Mr. O. Roberts).

Brackenbury Road L.C.C. (Mr. F. Peters).

Swaffield Road L.C.C. (Miss Parlett).

## TRINITY COLLEGE SCHOLARSHIP.

Mr. Horace Bate (winner in Organ Class).

## BEDFORDSHIRE EISTEDDFOD.

This new competitive Festival, held on February 14-19, achieved a success that many long-established events of the kind might well envy. There were over three thousand competitors, representing practically every town and village in the county. The Festival was generously supported in all quarters, and the attendance at the contests in the Corn Exchange, Town Hall, and Institute drew crowded audiences. The receipts from all sources amounted to nearly a thousand pounds.

The syllabus contained sixty-five classes, among them being a section for bands (brass, and brass and reed) which drew a capital entry of a dozen. Bandsmen were also catered for in classes for trombone, cornet, euphonium, and clarinet solos. A notable feature was the splendid response of the school choirs. Six choirs of junior boys, nine of junior girls, nine of combined juniors, and no less than fifteen village school choirs made up a crowded and exhilarating session, the Corn Exchange being packed with youngsters, parents,

and friends. The organization throughout was admirable, and did the utmost credit to Dr. H. A. Harding (chairman), Captain Gedge, M.B.E. (hon. secretary), and the executive.

The adjudicators were Dr. E. C. Bairstow, Mr. Oscar Beringer, Mr. Frank Bridge, Dr. P. C. Buck, Mr. Harvey Grace, Mr. H. Plunket Greene, Mr. Walter Reynolds (bands), Dr. F. G. Shinn, and Mrs. Edith Walker (elocution).

We give below the tests and first-prize winners in the principal choral sections:

Senior Choirs (mixed).—'How calmly the evening' (Elgar), Howard Congregational Church.

Male-Voice Choirs.—'Down in a summer vale' (Charles Wood), Liberal Club.

Village Choirs (fifteen entries).—'Playtime's golden hours' (A. W. Ketelbey), Westoning.

Senior Choirs (female voices).—'Beauteous Morn' (German), Bedford Ladies' Choral Society.

Senior Choirs (mixed), Open class.—'The long day closes' (Sullivan), Kempston Musical Society.

Primary Classes (under ten), Unison.—'Sweet Nightingale' (Folk-Song), Potton Council School.

Junior Choirs (boys).—'In praise of May' (John Ireland), Amptill Road School.

Junior Choirs (girls).—'Like the lark' (Franz Abt), Luton Co-operative.

Girl Guides.—'I know a bank' (C. E. Horn), Bedford High School.

Sunday Schools.—'Eye hath not seen' (M. B. Foster), St. Paul's Church.

Of the fifty-eight works selected for the tests, fifty-one were by British composers.

## PEOPLE'S PALACE (EAST LONDON).

The first two days of this Festival—on February 22 and 26—were as usual devoted to schools and other junior choirs. The entries from the schools were the highest on record, and the adjudicator (Mr. T. F. Dunhill) reported that 'the singing throughout showed not only intelligence, keenness, and musical perception, but in most cases extreme refinement of tone and style.' The winning school in the class for girls' schools gained the unprecedented award of full marks. This school also won the banner which is awarded to the school gaining the highest aggregate both in the prepared pieces and in sight-singing. The Festival will be continued from May 7 to 21. The following is a list of the principal prize-winners:

## EVENING INSTITUTES.

Mixed Voices and Female Voices (Advanced).—Millfields Institute (Mr. A. Morgan). Female Voices.—Daniel Street Institute (Mr. G. Dunn).

## VARIOUS CLASSES.

Bands of Hope, &c. (four entries), and Singing Games.—St. Simon's, Bethnal Green (the Rev. A. L. Wyld).

Wolf Cubs (six entries).—18th Poplar (East London Tabernacle) (Miss D. M. Oakley).

## ELEMENTARY SCHOOLS.

Girls (fourteen entries):

- 1st. Hague Street, Bethnal Green (Miss E. E. M. Willis).
- 
- 2nd. St. Thomas's, Upper Clapton (Miss C. Mordall).
- 
- 3rd. St. Thomas's (Colet), Stepney (Miss A. Connor).
- 
- Mowlem Street, Bethnal Green (Miss E. Bartlett).

Boys (five entries):

- 1st. Hague Street, Bethnal Green (Mr. W. G. Woodgate).
- 
- 2nd. Dingle Lane, Poplar (Mr. S. J. Parrett).

Mixed (four entries):

- 1st. St. Peter's, Bethnal Green (Mr. C. T. Pratt).
- 
- 2nd. Sir John Cass Foundation (Mr. F. Poulton).

Jewish (six entries):

- 1st. Cable Street Central (Mr. L. Wretts Smith).
- 
- 2nd. Christian Street Girls' (Mrs. A. Esdaile).

Sight-Singing (twenty-nine entries):

- 1st. Cable Street Central (Mr. L. Wretts Smith).
- 
- 2nd. Portman Place Girls' (Miss G. E. Bowes).
- 
- 3rd. Hague Street Boys' (Mr. W. G. Woodgate).

Violin Bands (one entry):

Hugh Myddelton Central School (Miss J. Wilkie).



## HASTINGS.

One of those competitive meetings whose activities were not terminated by the war, the Hastings Competition is now reaping some reward for its courage in 'carrying on' through some difficult years. The moving spirits are still Lady Isham, and Mr. John Lockey, her co-secretary, to whom the competition first owed its being. This year it continued for four days, starting on March 14, and achieved a record number of entries, having four hundred more than last year. There were fifty-five classes.

Mr. Geoffrey Shaw, Dr. Harold Darke, Mr. W. H. Reed, and Miss Katie Thomas were admirable adjudicators, and their sound and kindly criticism gave most of the candidates food for profitable reflection.

The solo singing hardly reached more than a dull level of merit, though the occasion had clearly inspired ambitions in the local vocalists that will undoubtedly bear good fruit. The chief exceptions occurred in the case of two girls who tied for the Scholarship Prize which is granted to enable the winner to study at the Guildhall School of Music. At the time of writing the decision between them had not been made.

School singing reached a praiseworthy standard, and in the High School Senior Class Hastings Secondary School (Mr. Allan Biggs) came out first for the fifth year in succession, the choir's ringing tone and live rhythm being conspicuous.

A sensation was made by the Maidstone Choral Union, whose singing, whether in the Ladies', Male-Voice, or Mixed Classes, was truly remarkable. The conductor, Mr. Wilson Parish, has proved that there is at least one choir in the home counties which has revived the neglected art of madrigal singing. In Benet's 'All creatures now are merry minded' the singers produced that indefinable shiver of delight that is well-known farther North, and the ladies of the choir furnished a perfect example of *ensemble* in Fletcher's 'Zephyr among the flowers' and Colin Taylor's 'Sleep, little baby.' They also went through the sight-singing test with an intelligence and security worthy of a body of professional musicians. Excellent as were the efforts of the Hastings and Crowborough Societies, they must have felt spurred to future successes by listening to their neighbours from Maidstone.

Only six church choirs appeared, but there was some good singing in West's 'The Primrose,' Martin's 'Save us, O Lord,' Brewer's 'Blessing, glory,' and Geoffrey Shaw's 'I live not where I love.'

There were a hundred and forty-one solo singers, sixty-six pianists, nineteen violinists, five cellists, and one organist.

String trios and three string quartets competed in chamber music by Haydn, Mozart, and Frank Bridge. A special prize for string quartet was offered by Mr. T. S. Henderson, an enthusiastic viola-player and propagator of chamber music, for which he set part of Beethoven's ninth Quartet. This was played with uncommonly good *ensemble* by four amateurs whom Miss Annie Kenwood had carefully trained. The remaining classes were vocal duets and quartets, pianoforte accompaniment, amateur composition, girl guides, ear-tests, action-songs, and elocution.

On the first day Mr. Ernest Fowles lectured on 'Great British Composers,' to the considerable entertainment and instruction of his hearers.

## BLACKPOOL.—October 17-22.

The following have been chosen as test-pieces in the principal choral competitions:

## FEMALE-VOICE CHOIRS (Twenty to thirty-five voices).

'The Rhinemaidens' (arranged from 'Rheingold' and 'Götterdämmerung') (Wagner).

Choral Song, 'Impromptu' (Op. 14) (Sibelius).

## MALE-VOICE CHOIRS (Tenor Lead).

'Ballade' (after Villon) (Bantock).

'Cargoes' (Balfour Gardiner).

'My love is like a red, red rose' (Bantock).

## MALE-VOICE CHOIRS (Alto Lead).

Glee, 'The Mighty Conqueror' (Webbe).  
'The land of little people' (E. W. Naylor).

## MIXED-VOICE CHOIRS (A).

'Sing ye to the Lord' (Bach).

(Two movements will be selected for the preliminary competition, and the four selected choirs will sing the whole Motet in the final competition at the evening session.)

## MIXED-VOICE CHOIRS (B).

Madrigal, 'A shepherd in a shade' (Dowland).  
'The Fountain' (Op. 71, No. 2) (Elgar).

## PLYMOUTH.

Plymouth Music Competition Festival occupied five days in the week beginning March 7, this being its seventh year of existence. The entries numbered 2,750, as against 2,225 last year and 222 in its first year. Chief increase was made in the solo violin classes. The adjudicators in the music classes were Mr. Sydney H. Nicholson, Dr. Vaughan Thomas, and Mr. Ernest Fowles.

The chief awards in the choral classes were as follows:

Church and Chapel Choirs.—Peverell Wesleyan.  
Schools (under 12).—Royal United Services Orphanage.  
Schools (over 12).—Ivybridge Council School.  
Secondary Schools.—St. Dunstan's Abbey.  
Sunday Schools (Junior).—Plymouth Co-operative Society.  
Sunday Schools (Senior).—Royal United Services Orphanage.

Mixed Choirs.—Peverell Wesleyan Choir.

Male Choirs.—Constructive Draughtsmen's Choir.

Ladies' Choirs.—King Street Ladies' Choir.

## GREENOCK.

The third Renfrewshire Musical Festival, held at Greenock on February 23-26, was one of the most inspiring events in the musical history of the town. Compared with last year there were double the number of entries, and the adjudicators, Dr. E. C. Bairstow and Dr. F. W. Wadely, were busily occupied for four days.

In the Church Choirs (Class A) section, Gourack Parish Church (Mr. Cuthbert Forster) gained highest marks of any choir in the Festival, viz., eighty-nine and ninety-four. In Class B, St. Andrew's U.F. Church (Mr. J. Calder) was first, and in Class C, Greenbank U.F. Church (Mr. Robert Love) secured first place.

In the Female-Voice Choir section (Class A) Greenock Festival Choir (Mr. J. Calder) gained the Challenge trophy. In Class B, Greenock High School Ladies' Choir (Mr. Cuthbert Forster) secured the gold medal.

In the School Choir Section, Greenock was represented by nine choirs. All these choirs were specially commended for their beautiful tone. The following won special trophies and gold medals: Greenock High School (Miss L. M. Mayhew), Hillend School (Miss McKichan), and Glebe School (Miss Gordon).

With a view to stimulating interest in music in general and British music in particular, the Federation of British Music Industries offers a number of challenge cups for competition at such musical festivals as are held for purely musical as opposed to charitable purposes. So far six cups have been offered to the Perthshire, London, North London, Hazel Grove, Kent, and Aberdeenshire Competition Festivals. The cup in each case is awarded to the competitor who, in the opinion of the adjudicators, reaches the highest individual standard, instrumental or vocal, the sole condition being that the winner shall be British by birth or naturalisation. At the recent London festival Mr. Dan Price awarded the Federation cup to a violinist, Miss K. Reed.



*This Supplement is part also of the May issue of THE SCHOOL MUSIC REVIEW, and can be obtained with the REVIEW, price 3d.*

The

# Competition Festival Record

No. 154.

## THE SOUTH-EAST LONDON FESTIVAL.

The inception of this meeting can be traced to the example and success of the People's Palace Festival. It appeals to the same type of population and serves the same needs, and in planning a syllabus and organizing the competition the new committee was both wise and fortunate in drawing upon the experience of twelve years' work at Whitechapel. The chief active workers were Miss V. M. Durnford and Miss Helen Ridley, nominally organizing and executive secretaries, whose zealous work built up the success of the Festival.

The competitions—like those at the People's Palace—called only for concerted work, from vocal and instrumental trios to choirs and orchestras. Those that were open to children were held at Crossway Hall, New Kent Road, on March 19. There were about seven hundred children present, representing eighteen school classes and two violin bands. Dr. Charles Macpherson judged the vocal classes and Dr. Emily Daymond the instrumental. The standard was very encouraging for a first attempt. A feature of the day was the singing of combined choirs at the afternoon concert.

The results of this day were as follows:

### ELEMENTARY SCHOOLS (Girls) (eight entries).

Tests: 'It was a lover and his lass' (T. F. Dunhill).

'The gentle sounding flute' (G. Rathbone).

- 1st. Kennington Road (Miss E. O. Doherty).
- 2nd. { King and Queen Street, Walworth (Miss C. E. Phillips).
- { St. Saviour's, Herne Hill (Miss G. M. Warner).
- 3rd. Greenwich Park (Central) (Mrs. Widgey).

### ELEMENTARY SCHOOLS (Boys) (five entries).

Tests: 'When icicles hang by the wall' (G. Dyson).

'The ride of the witch' (C. Wood).

- 1st. Mina Road (Central), Camberwell (Mr. H. Shalders).
- 2nd. Oliver Goldsmith, Peckham (Mr. Mollet).
- 3rd. King and Queen Street, Walworth (Mr. W. Leigh Crutchley).

### ELEMENTARY SCHOOLS (Mixed).

Tests: 'The hobby and the toy girl' (arr. C. Wood).

'Orpheus with his lute' (C. Wood).

- 1st. Sayer Street, Southwark (Mr. G. A. Harper).
- Redriff, Rotherhithe (Mr. G. W. Kay).

### ELEMENTARY SCHOOLS (Sight-reading).

- 1st. Bellenden Road (Central), Boys (Mr. G. W. Ford).
- 2nd. Kennington Road, Girls (Miss E. O. Doherty).
- Greenwich Park (Central), Girls (Mrs. Widgey).

### SECONDARY SCHOOLS (Girls) (one entry).

Tests: 'The Lavender Lady' (Farjeon).

'Go ye, my canzonets' (Morley).

Kennington Secondary Girls' School (Miss E. M. Beany).

### JUNIOR CHOIRS (one entry).

Test: Singing Game, 'Looby Light' (arr. C. Sharp).

St. George's Guild of Play, Camberwell (Miss Coward).

### VIOLIN BANDS.

Test: Ballet from 'Orpheus' (Gluck).

- 1st. Planey Road School (Miss Bertha Murray).
- Sayer Street (Mr. G. A. Harper).

The competitions for adults were held during the week ending on April 9. There were nearly fifty entries in eighteen classes—not a high proportion; but at a first year's festival it is satisfactory if not many competitions have to be dropped for want of competitors. Moreover, it was found that the date of the Festival fell so closely on the heels of Easter that church choirs were debarred from entering. Nothing was more striking than the excellence of the orchestral standard. This was chiefly to the credit of Mr. Gustav Holst, who brought in his orchestra from Morley College. The winning Pianoforte Trio and String Quartet were from the same training-ground. Mr. Holst's sportsmanship was matched by that of Dr. Emily Daymond, who entered her 'Sunshine Club' in the elementary class for Girls' Clubs, &c., with similar success. Another conspicuous feature was the singing of Mr. W. H. Bullock's Bermondsey Settlement Choir (the prize-winners) and Mr. Walter Gandy's 'Ceramic' Choir in the Ladies' (intermediate) class. In the senior class only Roehampton Club (J. Hullah Brown) entered. The singing of the Mothers' Meetings in 'Dashing away with the smoothing iron' was popular, especially when they joined together at the final concert.

The four choral societies that came in to sing Purcell's 'With drooping wings' and Pearsall's 'Who shall win my lady fair' were:

St. George's Association, Camberwell (Rev. E. C. Blaxland).

St. Mary-the-Less, Lambeth (Miss Stephanie Hess).

St. Peter's, Walworth (Mr. Percy S. Wilson).

- 1st. Morley College (Mr. G. T. Holst).

The judges were Mr. T. F. Dunhill, Dr. Harold Darke, and Mr. Harvey Grace.

At the concluding evening concert on Saturday, April 9, combined choirs sang Handel's 'Worthy is the Lamb' and 'Amen' Chorus and Haydn's 'Distracted with care and anguish,' under Mr. E. T. Cook's direction. Songs were given by Madame Agnes Nicholls, accompanied by Mr. Hamilton Harty; and Sir Amherst Selby-Bigge distributed certificates to the prize-winners.

## LEITH HILL.—April 12 and 13.

Among the villages around Dorking and Leatherhead the practice of choral singing has been fostered for many years by this little model Festival, held this year for the twelfth time. A feature is made of bringing everybody together at the end of a day's competition for a concert of orchestral music, good solo-singing, and massed choral performance. On the first evening a chorus composed of choirs from Coldharbour, Ewhurst, Fetcham, Headley, Holmwood, Mickleham, Peaslake, and Shalford sang some of the day's test pieces, including Holst's 'Turn back, O man' and Dowland's 'His golden locks.' Songs were given by Miss Lucia Young, and an orchestra played Beethoven's seventh Symphony, Butterworth's 'Banks of green willow,' and Ravel's 'Pavane.' At the second concert choirs from Abinger, Albury, Blackheath, Brockham, Capel, North Holmwood, Shere, and Westcott joined in Bach's cantata, 'Bleib bei uns,' with Miss Muriel Marshall, Mr. J. Steuart Wilson, and Mr. Frederick Taylor as soloists, and the Symphony was repeated. On each occasion Dr. Vaughan Williams, a local resident, was the conductor. The competitions were judged by Mr. Geoffrey Shaw and Mr. Steuart Wilson.

## WHARFEDALE (ILKLEY).—April 13-16.

This Festival, now held for the fifteenth time, shows a *crescendo* of success, and to-day holds an important position as a meeting-ground for Yorkshire musicians. It has been necessary to lengthen the syllabus, to add a fourth day to the customary three, and to engage three adjudicators. These were Prof. Granville Bantock, Dr. Markham Lee, and, for the Old English dances, Miss Frances Ellingham.

The Country Dance, Morris Dance, and Singing Game competitions—a new local section—were well supported, the entries being fourteen. Prizes were won by Yeadon and Guiseley Secondary School ('Oranges and lemons'), Brougham Street C.S., Skipton ('Rigs o' Marlow'), Woodhead School, Burley, and Church of England Girls' School, Ilkley.

The best school-singing was provided by Woodhead School, Burley; Orchard Street C.S., Guiseley; Church of England Girls' School, Ilkley; and Brougham Street C.S., Skipton, in the local class. In the open class the tests were Martin Shaw's 'Jolly Shepherd' and Ivor Atkins' 'A Sea Song,' and the result as follows:

- Victoria Road School, Morley (Mr. Edgar Varley).  
Myrtle Park C.S., Bingley (Mr. William Rushton).  
2nd. Green Lane Boys' C.S., Leeds (Mr. Tom Morton).  
3rd. Brougham Street C.S., Skipton (Mr. Arthur Townsend).  
1st. Holycroft Boys' C.S., Keighley (Mr. W. H. Whitaker).

There were various classes for Girl Guide Companies (nine entries), Girls' Clubs (eight entries), and Girls' Welfare Clubs (six entries). Two competitions for Public Secondary Girls' Schools (ages under fifteen and over fifteen) brought in all ten entries, the first prizes being gained by Bradford Girls' Grammar School (Mr. A. T. Akeroyd) and Carlton Street Secondary School, Bradford (Miss D. Fieldsend).

Village Choral Societies sang Tomkins' madrigal, 'O yes! has any found a lad?' and Balfour Gardiner's 'Sir Eglamore,' the first being Brougham Street Old Scholars' Choral Society (Mr. A. Townsend).

The tests, entries, and results in the chief choral competitions we quote in full:

## MIXED-VOICE CHOIRS.

Tests: 'O wild west wind' (Elgar).

'My soul, there is a country' (Parry).

- Thornton Vocal Union (Mr. John Barker).  
Bradford Philharmonic Society (Mr. J. E. Constantine).  
Barnoldswick Choral Society (Mr. Frederic Lord).  
2nd. Cleckheaton Central Choir (Mr. Harry Bennett).  
Bradford Vocal Union (Mr. George Thorman).  
Colne Valley Vocal Union (Dr. T. E. Pearson).  
Keighley Vocal Union (Mr. W. H. Whitaker).  
1st. Gledholt Vocal Union (Mr. J. Fletcher Sykes).

## MALE-VOICE CHOIRS.

Tests: 'The sailor's return' (Percy E. Fletcher).

'The riders' song' (Cornelius).

- Hebden Bridge (Mr. H. Greenwood).  
Morley Vocal Union (Mr. W. Trudd).  
Barnoldswick Glee Union (Mr. Frederic Lord).  
1st. Harrogate (Mr. Fred Wood).  
York (Mr. Seymour Wilkinson).  
Windhill Musical Union (Mr. A. Dracup).  
3rd. Holme Valley (Mr. Irving Silverwood).  
2nd. Todmorden (Mr. T. H. Lees).

There were abundant competitions for soloists, vocal and instrumental, and for chamber-music players.

BELFAST.—The annual musical competitions occupied four days (April 4-9), and ended with a concert of successful competitors on April 10. The entries were gratifyingly large, and the whole Festival was most successful. The adjudicators were Mr. H. Plunket Greene, Dr. Palmer, and Dr. Arthur Somervell, who all expressed their appreciation of the high standard attained, some of the very young competitors showing remarkable talent. It is regrettable that there was no competition among orchestras, quartets, or string trios, but no doubt in due time, and with the steadily growing interest of the younger generation, this absence may not occur in the next competition.

## THE MANX FESTIVAL.—April 11-14.

This Festival continues to uphold the standard of musical appreciation and performance in the Island, and year after year the same choirs come in to compare and improve their standards. The adjudicators of the year were Mr. Field Hyde, who included in his duties a short lecture on voice-production, and Mr. C. H. Moody.

In the chief choral classes the first places were won by the following choirs:

- Children's Choirs.—Douglas Collegiate School (boys), Arbory School (girls), Murray's Road School (mixed), Buck's Road Primitive Methodist Sunday School.  
Village Choirs (Shield Class).—Malew Choral Society, Ballasalla (Mr. T. P. Fargher).  
Church Choirs.—St. Peter's Choir, Onchan (Mr. H. Cullerne).  
Female-Voice Choirs.—Douglas Festival Ladies' Choir (Mr. Noah Moore).  
Choral Sight-singing (four-part).—Andreas Village Choir (Miss E. A. Collins).  
Male-Voice Choirs.—Douglas Male Choristers (Mr. Noah Moore).  
Choral Societies.—Douglas Festival Choir (Mr. Noah Moore).

LEIGH (LANCS).—Five choral competitions were held at the sixth annual Festival on April 2, and the entries numbered twenty-three. Highfield and Camden, Runcorn (Mr. J. Weedall), were winners in the male-voice section, and Earlestown Orpheus (Mr. W. Turner) in the chief mixed-voice class. Mr. Hopkin Evans and Mr. T. Carrington adjudicated.

RADCLIFFE (near MANCHESTER).—The two days' Festival on April 8 and 9, arranged by the Education Committee of the Radcliffe and Pilkington Co-operative Society, attracted good entries. Three choirs sang Stanford's 'The bluebird' in the open choral class, the Radcliffe Co-operative Choir (Mr. W. E. Taylor) being first. The adjudicators were Mr. Frederick Green and Dr. T. Keighley.

WEST SUSSEX.—Worthing was chosen as the meeting place for West Sussex choirs. On March 3 and 4 choirs from Arundel, Horsham, Chichester, Bognor, Littlehampton, and many villages were heard in contest by Mr. W. G. Whittaker, who found much to praise in their singing. The proceedings included a concert at which test-pieces were sung by winning choirs and songs were given by Lady Maud Warrender.

MIDDLESBROUGH.—A new Festival was inaugurated here on March 29, Dr. Henry Coward adjudicating. Male-voice choirs sang Price's 'Crossing the plain' and Brewer's 'O my love's like a red, red rose,' the first prize being won by Hartlepool Excelsior, conducted by Mr. A. J. Smith.

STOCKTON.—The Easter Eisteddfod drew a hundred and ninety-two entrants in twelve competitions. Cleveland Harmonic (Mr. Gavin Kay) was the first of four choirs in Prothero's 'Invictus,' Cecilian Mixed Choir (Middlesbrough) the best of the smaller choirs, and in the female-voice class the Bohemians (Middlesbrough) won the first place. Mr. G. W. Hughes adjudicated.

DOVE AND CHURNET VALLEYS.—The ninth annual competitions were held at Uttoxeter on April 4 and 5. Seven village choral societies sang Lee Williams' 'Song of the pedlar' and Pearsall's 'I saw lovely Phyllis,' and five large choirs sang Fanning's 'Song of the Vikings' and Benet's 'All creatures now are merry-minded.' Dr. Brewer awarded the prize to Cheadle. Uttoxeter was best in sight-singing. Ashbourne Cecilia was first in the female-voice and male-voice classes.

## CORRIGENDUM.

LONDON FESTIVAL.—In the class for choral societies, of which details were given in our last issue (p. 177), the Willesden District Choir (Mr. W. Basford) tied for second place with the S. Suburban Choral Society.

## SUBSCRIPTION FORM.

## THAYER'S LIFE OF BEETHOVEN

THE FIRST ENGLISH EDITION. CORRECTED, REVISED, AND EDITED BY

H. E. KREHBIEL.

THE best biography of Beethoven, although it was originally written in English, has hitherto been obtainable only in German.

This was the work of

ALEXANDER WHELOCK THAYER

who wrote it while he was stationed at Trieste as Consul to the United States of America; to which circumstance must no doubt be attributed the fact that his work was first published in the German language from a translation by H. Deiters, of Bonn.

The first three volumes of the Biography were published by Weber, of Berlin. Vol. I. in 1866, Vol. II. in 1872, and Vol. III. in 1879. Vols. IV. and V. appeared later, and they were compiled respectively by Dr. Deiters and Dr. Riemann from a mass of notes left by Thayer at his death in 1897.

Referring to the original German edition the late Sir George Grove in his Dictionary remarks:

"When the work is completed it will be a mine of accurate information, indispensable for all future students. With some condensations an English edition would be very welcome."

Not only has the work been completed, but an English edition, with the desired condensations, will shortly be published by or under the auspices of

THE BEETHOVEN ASSOCIATION OF NEW YORK, U.S.A.

The English edition has been revised and corrected by Henry Edward Krehbiel, the well-known critic and musical scholar of New York, from the original manuscript and other material entrusted to him by Mr. Thayer's heirs, and used in the spirit and with the purpose indicated by the author before his death.

It will consist of Three Volumes of about 400 pages each; many appendices and reproduced documents, which encumber the German text, being advantageously omitted.

The Edition will be published in December, 1921.

By arrangement with the Beethoven Association of New York, Messrs. Novello & Company have undertaken the publication of the work under a Sole Agency Contract for Great Britain and the Colonies (other than Canada), and they have received a definite promise from the Association that copies will be delivered in London not later than December next. The price of the work (Three Volumes) is £5 5s. net. A limited number of copies will be supplied to subscribers using the attached Order Form

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*This Supplement is part also of the June issue of THE SCHOOL MUSIC REVIEW, and can be obtained with the REVIEW, price 3d.*

The

# Competition Festival Record

No. 155.

## PEOPLE'S PALACE (EAST LONDON).

The fourteenth Festival took place on May 6, 7, 11, 12, 17, 18, 19, 20, and 21 (the children's concerts had been held on February 22 and 26). Two points in connection with this event are worthy of notice—there are no solo classes, and, save for a few challenge trophies, the prizes consist of nothing more substantial than certificates, *plus* honour and glory. Despite this limited appeal to the personal element, the Festival is firmly established—a proof not only of good organization, but even more of the fine educational work done by the promoters.

There was a good entry, though at the last moment some of the events lost their competitive character, a few choirs withdrawing owing to the crowded and infrequent train service in the evening. A welcome feature was the large entry in the vocal trio, S.A.T.B. quartet, and male-voice quartet classes. This points to a growing appreciation of the delights of singing together by a few friends—a kind of vocal chamber music. Mothers' meetings were again a popular class. This event is so unusual (so far as we know it was peculiar to the People's Palace until the recently-started South-East London Festival also introduced it with success) that we inquired into its origin. It appeared that a few years ago a mothers' meeting entered for a girls' club class? Obviously such a contest would be unsatisfactory, and the executive pointed this out, at the same time expressing its willingness to form a separate class for the mothers. This was done, with excellent results. On the present occasion the old ladies sang 'Come, lasses and lads' and an Irish lullaby. They gave the first with immense gusto, and with so much gesture (even to putting their best foot foremost in a half-repressed jig) that the item became an action-song. In the case of the winners the vocal tone was excellent, partly as a result of good training, but even more because the class consisted mainly of mere mothers, whereas some of their rivals contained a large proportion of grandmothers. Altogether, a contest that was at once amusing and touching.

Church choirs proved to be rather disappointing, owing apparently to shortage of practice, and (except in the case of mixed-voice choirs) the usual difficulty of balance where the alto part has to be given to a few boys. The best choral work was done in the advanced choral classes, where a very high standard was reached, such difficult tests as Whittaker's 'Captain's lady' being admirably sung. Male-voice choirs were few, but large, powerful, and of first-rate quality.

The arrangements, as usual, worked smoothly, and there was the customary happy family feeling all round. The judges were Messrs. Martin Akerman, T. F. Dunhill, Harvey Grace, Granville Humphreys, Geoffrey Shaw, and H. Walthew.

The concert on May 21 was a fine wind-up. The massed choirs sang Bach's 'Blessing, glory, wisdom,' Wesley's 'Blessed be the God and Father,' Holst's 'Turn back, O man,' and Parry's 'Jerusalem.' Prof. Walford Davies was again the dominating influence, accompanying, conducting, speaking, and kindling the singers and the large audience with his own enthusiasm. By the way, during the playing of his 'Memorial Melody' for organ and orchestra (*In memoriam* Gervase Elwes) the audience stood, and there was the merest flicker of applause at the end, which died out at once—a good example to audiences elsewhere.

Mr. Thalben Ball was at the organ, and, in addition, played pianoforte solos—Chopin's Polonaise in A flat and the solo part in a couple of movements from Bach's D minor Concerto. The official orchestra was made up of the

South Place Orchestra, assisted by students of the R.C.M., members of competing orchestras, and friends.

A new feature was the inclusion in the programme of five songs by the audience, the words being printed on leaflets. Prof. Walford Davies held a half-hour rehearsal of these before the concert, and the audience showed its appreciation by its hearty singing. The songs were 'Morley's 'Now is the month of maying,' 'The Bay of Biscay,' 'Ye banks and braes,' 'All through the night,' and (with the massed choirs and orchestra), Parry's 'Jerusalem.' People who find the tone of West End concerts *blasé* should try the other end of the town on such an occasion as that under notice. They would hear some fine choral singing, and (what is far more rare) they would breathe an air of eager enthusiasm and enjoyment so tonic that even the Mile End and Whitechapel Roads would not dissipate it on the journey home. The writer has rarely had a more moving experience than the singing of 'Jerusalem' by the audience at this concert. Blake and Parry, sung by a great crowd led by choirs of Scouts, Girl Guides, Choral Societies, and Mothers' Meetings:

Bring me my bow of burning gold!

I will not cease from mental fight,  
Nor shall my sword sleep in my hand  
Till we have built Jerusalem  
In England's green and pleasant land.

Incongruous? Not a bit. We came out into the neither green nor pleasant Mile End Road feeling that, though the City will be long a-building, a few stones are added to the walls every time such a Festival as this is held.

The winners in the chief competitions were:

Choral Societies.—Homerton District Permanent Choir (Mr. F. E. Creed).

Choirs of Selected Voices.—Stepney Orpheus Choir (Rev. C. J. Beresford).

Church Choirs of Men and Boys (Advanced).—Second prize awarded to St. Paul's, Shadwell (Miss K. Bray).

Church Choirs of Mixed Voices.—Approach Road Wesleyan (Mr. A. Morgan).

Ladies' Choirs.—Homerton District Permanent Choir (Mr. F. E. Creed).

Choirs from Girls' Clubs, Guides, &c.—First Section.—St. James', Ratcliff (Mrs. Atherton Knowles). Second Section.—St. John-at-Hackney (Mr. F. E. Creed).

Choirs from Mothers' Meetings, &c.—St. Mary, Stratford-Bow (Rev. H. J. Kitcat).

Male-Voice Choirs.—Millfields Male-Voice Choir (Mr. A. Morgan).

Lads' Club Choirs.—St. Mark's, Dalston, Lads' Bible Class (Mr. Eardley).

Boy Scouts.—17th Stepney (Ratcliff) Troop (Mrs. A. Knowles).

Sight-Singing.—Homerton District Permanent Choir (Mr. F. E. Creed).

Secondary Schools (Girls).—Coborn School, Bow (Miss A. H. Black); (Boys) Coopers' School, Bow (Mr. A. W. Durnall); (Sight-singing) Coborn School for Girls.

Full Orchestras.—(1) Highgate Village Orchestra (Mr. P. Farquharson); (2) Trinity Men's Own Orchestra (Mr. T. A. Hull); (3) Passmore Edwards Settlement (Miss E. E. Buchanan).

String Orchestras.—Passmore Edwards Settlement Junior Orchestra (Miss E. E. Buchanan).

The total number of entries for the Festival was 170. There were 4,300 singers in the different choirs, &c., and about 100 players in the bands.



## GAINSBOROUGH.—April 27-30.

(The West Lindsey and North Lincolnshire Competitions.)

The fifth annual Festival, extended from two to four days, was an unequivocal success. Competitors and public gave good support, and Mr. Geoffrey Shaw, the adjudicator, had ample praise to bestow, especially on the choral singing.

The children's day produced great enthusiasm. The chief prizes were carried off by Marton Council School (small villages), Winterton C. E. School (large villages), Lincoln Municipal Technical School (town schools, boys), and Ropery Road (town schools, girls). The three awards for sight-singing were made to West Stockwith Council School (among eleven competitors), Frodingham and—for singing from the staff—Crowle.

The second day was occupied by solo singing and playing. Pianists and violinists were all tested in sight-reading as well as in their prepared work, and there was a class for pianoforte accompaniment.

Village choral societies and Church choirs were heard on the Friday. Gate Burton and Marton choir, Crowle Choral Society, and Saxilby Church Choir were the most successful. In two classes for female-voice choirs the prizes were won by Gate Burton and Gainsborough Ladies. Only Gainsborough Musical Society entered in the open choral competition. In this and the class for large villages, choirs had to prepare special works for combined performance at the evening concert—a passage from them being chosen by the adjudicator as an additional test. In this way an excellent performance of Vaughan Williams' picturesque 'Fantasia on Christmas Carols,' with orchestral accompaniment, became one of the features of the Festival.

The final day was devoted to nine competitions in folk-dancing for schools, with Mr. Cecil Sharp as adjudicator.

## STRATFORD AND EAST LONDON.—April 16-22.

Any doubt as to the permanence of the Festival movement may be removed by a visit to the Stratford Musical Festival, which is in its thirty-ninth year, and continues to grow numerically and artistically. A well-known educationist missed the concerts for the first time for many years. He did the next best thing. He visited another festival, and wrote to the secretary: 'What surprised me at X was the lack of interest by the general public. It must have proved a financial failure, as the hall was never more than half-full. What a contrast to Stratford, where you are overcrowded! Such was the case even during those anxious hours when the train service was in the balance. Notices to thousands of competitors had to be issued and re-issued. On the final day the competitions had to be spread over five halls.'

An outstanding feature at Stratford is the excellence of the elementary school choirs, both boys' and girls' classes. This has been proved whenever these schools and other East London junior choirs have visited other festivals both at home and abroad. The standard of the adult choirs is also high, and this fact attracted choirs from St. Alban's, Luton, Chelmsford, and nearer places. The need of the present time is to recruit choirs of a less advanced type.

London festivals from the first have found that popular interest centres round the solo vocal and instrumental competitions. This is of great advantage in raising the tone of the music used at home and in the practice-room. Where solo competitors run into four figures the adjudicators have strenuous times. Each is a specialist, and decides singly the subject allotted to him. Some six hundred prizes and certificates were awarded at this Festival. Only a few of the first-prize winners can be named here.

## CHOIRS AND ORCHESTRAS.

Choral Societies (two Challenge Shields).—Mansfield House Choral Society (Mr. C. Ernest Coward). Two of the test-pieces were 'Sister, awake' (Thomas Bateson) and 'The Shower' (Elgar).

Choral Societies (Challenge Cup).—Ilford Labour Party's Choral Society (Mr. Frederick Taylor). 'There is a garden' (Hamish MacCunn).

Ladies' Choirs (Challenge Shield).—Mansfield House Choral Society (Mr. C. E. Coward). 'Spanish Gipsy Girl' (E. Lassen).

Ladies' Choirs (new class).—Stratford Co-operative Ladies' Choir (Mr. Alfred Sears). 'A Celtic Lullaby' (Hugh S. Robertson).

Men's Choirs.—Mansfield House Choral Society (Mr. C. E. Coward). 'My love is like a red, red rose' (Granville Bantock).

Church Choirs.—Leytonstone G.F.M. Choir (Mr. Ernest W. Harbott). 'See what love hath the Father' (Mendelssohn).

Girls' Clubs.—Browning Settlement Girls' Club (Mr. John Rodgers). 'The dream seller' (E. Markham Lee).

Children's Choirs.—Holy Trinity, Canning Town, Boys' Choir (Mrs. Rushby Smith, two prizes). 'Orpheus with his lute' (Charles Wood); 'Tirra Lee' (F. Kent).

Secondary School Girls.—East Ham Secondary School (Mr. G. Day Winter, two prizes). 'Shepherds' Dance' (Edward German); 'Serenade' (G. M. Palmer).

Elementary Schools.—Beckton Road Boys and Girls (Mr. W. H. Dodd, Miss E. M. Wheeler, two prizes). 'To June' (W. Creser); 'Gipsies' (Alec Rowley).

String Orchestras.—Metropolitan Academy of Music (Madame May Masters, two prizes). 'Carissima' (Elgar); 'Caliph of Bagdad' Overture (Boieldieu).

School Bands.—Oxford Boys' School, Ilford (Mr. W. L. Norman). 'Les Huguenots' Selection (Meyerbeer).

## SOLO SINGERS.

The winners in open classes were: Miss Marjorie Kinipple (soprano), Miss Doris W. Birnage (mezzo-soprano), Miss Edith Varley (contralto), Mr. George Rapley (tenor), Mr. Frank Watts (baritone). The gold medal was won by Miss Lilian R. Staples.

## INSTRUMENTAL SOLOS.

The gold medal was gained by Miss Grace Rapkin (pianoforte). Pianoforte solo winners in open classes were Miss Gladys Willis (Seniors), Miss Millicent I. Silver (Intermediate), and Miss Muriel G. Crowther (Juniors). Other prize-winners were Mr. John W. Bourne (organ), Mr. Douglas Crittenden (violin, Seniors), Miss Elga Collins (violinello), Miss Norah Hannar, Miss Gertrude Richardson, and Mr. Albert Young (instrumental trio).

## COLERAINE.—May 10, 11, 12.

Various causes interfered with the attendance of school choirs, but the success of the Festival left little wanting. Dr. R. R. Terry was favourably impressed with the standard shown, as also were competitors and audiences with his adjudications. In several cases he brought choirs of soloists together on the platform for a lesson after the competition. The sight-singing, he reported, was unusually good.

Among the school choirs the most successful were those of the Hon. The Irish Society, whose four choirs—conducted by Miss Perry, Mr. W. Kane, Mr. H. Turbitt, and Miss Blaney—won four first prizes. Of the school choirs that had never entered at a previous festival Termon Canea Girls' School, Limavady (Miss Brogan), took the prize. Mash Street Choir, Portrush (Miss Porter) was first in sight-singing.

Female-voice choirs sang Brahms' 'The Gardener,' and Fletcher's 'Follow me down to Carlow,' the best of these being Y.W.C.A. Choir, Coleraine (Mr. F. W. Crofts). The only male-voice choir was Killowen, also conducted by Mr. Crofts. The three mixed-voice choirs which sang Benet's 'Come, shepherds' and 'Gossip Joan' were, in order of marks, Ballymena (Rev. J. Clinton), Aghadowey (Mr. A. E. Boyd), and Ballycastle.

WEYMOUTH.—With Dr. Somervell and Dr. Vaughan Williams as adjudicators, the eighth Festival of the Dorset Choral Association was held here on May 3. Thirty choirs entered in ten classes.

## MORECAMBE.—April 28-30.

[FROM OUR CORRESPONDENT.]

Comment is confined to the open chorus classes of the concluding day, during which about forty choirs sang, drawn from the Potteries, West Riding of Yorkshire, South-East Lancashire and its coast, Carlisle and the Furness District, and all came by motor transport. Female-voice choirs opened the day, and set a high standard in Berlioz's 'Ballad of Ophelia,' and a setting of marvellous beauty of Thomas Moore's 'How dear to me the hour when daylight dies,' by Herman Brearley. Only first-class choirs may attempt this. The contraltos towards the close sang down to bass D, E, F. It will easily rank among the dozen best bits of female-voice writing of recent years, and is Morecambe's chief contribution of little-known work to the repertory of the small-scale choirs. Mr. Sydney H. Nicholson adjudicated here, and commented strongly on the exceptional character of finished technique and powerful emotional qualities displayed by many, and especially the winning choirs. Sudden curtailments of the railway service compelled his return at noon to London, and so thrust on Sir Ivor Atkins the burden of sole adjudicator in the principal mixed- and male-voice choir events.

The piece chosen for the evening concert in the male-voice class was Cornelius's arrangement of a well-known Schubert pianoforte-duet march. Its brisk, martial quality made a much wider appeal than did the afternoon items (Jenkins' 'Lament for Prince Llewelyn' and Coleridge-Taylor's 'O who will worship the great god Pan'). As music it falls far behind the composer's best work; as an adaptation it is hazardous in the extreme.

Accuracy in the excessively difficult chromatic passages was extremely rare, and with the exception of the Manchester C.W.S. and Colne Orpheus the work was carried through rather by high-spirited vitality than strictly musical quality.

The final round madrigal in the mixed-voice challenge shield class was Nicolson's Elizabethan 'Sing, shepherds all,' in five parts. Neither soprano voice sings higher than E, and at several points alto and tenor parts are easily interchangeable. Over-elaborated it is, perhaps, with a ringing tenor part as not its least attractive feature. Even the best performance was not fully satisfactory, most choirs getting tied up at the passage named above, where parts are interchangeable. This work would make an admirable male-voice test-piece. A fine personal triumph was gained by Mr. Alfred Higson, who led the Manchester Co-operative Wholesale Choir to victory in the male-voice class, as well as retaining the Mixed-voice Challenge Shield for his Sale and District Choir. Never before have two Manchester choirs attained such distinction at an important festival. Appended are the chief results:

## FEMALE-VOICE CHOIRS.

Tests: 'How dear to me the hour' (Brearley).  
'Ophelia' (Berlioz).

- 1st. Blackpool Glee and Madrigal Society (Mr. Herbert Whittaker).
- 2nd. Mr. Aldous' Lancaster Choir.

## MALE-VOICE CHOIRS.

Tests: 'O who will worship the great god Pan'  
(Coleridge-Taylor).  
'Lament for Prince Llewelyn' (Cyril Jenkins).  
'The riders' song' (Cornelius).

- 1st. C.W.S., Manchester (Mr. Alfred Higson).
- 2nd. Crossley Motors, Manchester (Mr. W. Harris).
- 3rd. Colne Orpheus Glee Union (Mr. Luther Greenwood).

## MIXED-VOICE CHOIRS.

Tests: 'Sing, shepherds all' (Nicolson).  
'I thought that love had been a boy' (Byrd).  
'The surrender of the soul' (Cornelius).

- 1st. Sale and District (Mr. Alfred Higson).
- 2nd. Carlisle Madrigal Society (Mr. J. R. Cockbain).
- 3rd. Keighley Vocal Union (Mr. W. H. Whittaker).

## ALDERLEY EDGE.—April 29, 30.

A record was established by the two days' Festival in this pretty Cheshire village, when over four hundred competitors entered the thirty classes, in the majority of which a high standard was attained. Several of the subjects were of a distinctly educative character, including vocal and pianoforte sight-reading for juveniles and adults, instrumental trios, and pianoforte accompaniments, in which the competitors had to accompany Mimi's Song from 'La Bohème' and play the accompaniment to another song at sight.

In the choral contests St. Philip's Church Choir, Alderley (Rev. G. N. Cooper); Edgelow Female-voice Choir, Alderley (Mrs. Storey-Hesketh); and Congleton Male-voice Choir (Mr. F. Green), gained the first prizes.

The principal adjudicators were Mr. R. W. Wilson, Mr. Thomas Keighley, and Mr. Frank Greenwood.

## NORTH NOTTS.

Mr. Geoffrey Shaw adjudicated upon the musical competition at this successful Festival at Retford on April 19, 20, and 23. The entries were very satisfactory on the children's day, even though a restricted tram service kept competitors away. About six hundred children took part in the combined union singing. A high standard of two-part singing was shown by Mansfield Rosemary choir in Ethel Boyce's 'Ursula Dancing,' and Retford Council School in the new vocal setting of German's 'Shepherds' Dance.' In the open competitions for adult choirs, Doncaster Choral Union (Mr. S. Ward Casey) carried off the three prizes (for male, female, and mixed-voice choirs), and in two cases Retford Choral Union (Mr. T. Hercy Denman) had second place. The classes for village choral societies were well supported. Leverton was first among seven choirs that entered to sing Elgar's 'My love dwelt in a northern land,' and C. Wood's 'Full fathom five.' Tuxford won in the female voice competition. The standard of the choral singing was generally high.

On the last day folk-dance competitions were held, with Mr. Cecil Sharp as adjudicator. The entries were excellent. Four sets performed the difficult Flamborough Sword Dance.

## WIRRAL AND EDDISBURY.

Dr. R. R. Terry again adjudicated upon these competitions, held at the Town Hall, Chester, on April 28, 29, and 30. Over twenty competitions were held, and a feature was made of two grand concerts by prize-winners, junior and senior. The school competitions were well supported, six choirs appearing in the class for schools with average attendance over two hundred. Chester Road Council School girls, New Ferry (Miss E. Lythgoe), were the best of these. Four choirs produced a high standard in Bainton's 'Ballad of Semmerwater' and Stanford's 'Heraclitus,' the prize being won by Christleton (Rev. G. M. V. Hickey).

The syllabus included an important new feature in the competition for small string orchestras. Two appeared—the Abbey Amateur Orchestra and the Queen's School Orchestra—the former gaining first place by a narrow margin.

## ESKDALE (WHITBY).—May 10, 11, 12.

Success again attended this—the fourteenth—Eskdale Tournament of Song, and rewarded the efforts of the joint organizers and secretaries, Misses C. and M. Yeoman. Nearly forty competitions were held, and soloists, school choirs, and village adult choirs, came in strength to show what vitality of musical life the festival had brought into being in this corner of Yorkshire.

Ruswarp C.E. School, Cholmley C.E. Girls' School, and Goathland G.F.S., were among the junior choral prize-winners. Whitby female-voice choir was best (of six) in Vaughan Williams' 'Sound sleep'; Hackness Choral Society was the best of six village choirs in Lee Williams' 'Song of the pedlar'; and Whitby proved superior to Sleights and Saltburn in Bairstow's 'The dawn of song.' Loftus, a band of fifteen, was the only string orchestra.

The adjudicators were Mr. Geoffrey Shaw and Dr. Leonard Fowles.

Folk-dance competitions had been held on May 7, Mrs. Kennedy adjudicating.

## GLASGOW.—May 4-14.

The Glasgow Festival has attained dimensions which make it one of the largest in the kingdom. There were about eleven thousand competitors in ninety-two classes, and the public, judging by the crowded audiences, has thoroughly awakened to the fact that a great movement for the musical uplifting of the community is in operation. Generally, the level of performance was high in all the classes, and in several there was evidence of considerable advance, notably in Junior Choirs, Class C (Sunday Schools, &c.), the Boys' Solo Class, the Church Choir, Class C, and in some of the solo singing classes. The number of entries and the quality of the instrumental competitors were promising, and one may hope for developments, especially in the string, wood-wind, and brass classes. It is curious to note that in the senior class in pianoforte solos not one female performer got beyond the eliminating stage.

The Elocution Classes, successfully inaugurated last year, were again a popular feature of the Festival. The inclusion of Ecclesiastes xii. and 1 Corinthians xiii. was a brilliant idea, and so impressive was the delivery of these fine passages of Scripture that had the audience been composed mainly of clergymen—comparatively few of whom seem to be alive to the religious, moral, and social value of the Festival movement—much improvement would result in their reading of the 'lessons.' Mr. John Drinkwater, who, with Mrs. Tobias Matthay, judged these classes, was inclined to discourage the continuance of the dramatic performances owing to the improbability of securing performers of equal talent to maintain a perfect ensemble.

The Manfield Choir from Northampton, the only competing choir from England, got a rousing reception from its Scottish *confères*, and its award of first place in the Mixed-Voice and Female-Voice Open Challenge Classes was well-merited and popular. Only three or four conductors used batons, the rest making use of their hands and arms (occasionally their entire bodies), suggesting an exaggerated form of eurhythmics which, while often securing the interpretation aimed at, occasionally provided the audience with a highly amusing spectacle.

The Selection Committee cannot this year be unreservedly complimented on its choice of test-pieces, several of which were ungrateful alike to competitors, adjudicators, and audiences, and in a few instances were positively unworthy of a place in the Glasgow Festival.

Mr. Sydney H. Nicholson appeared for the first time as an adjudicator at Glasgow, and in the same capacity Sir George Henschel made his début. On the principle that 'example is better than precept,' Sir George sang his own song 'Young Dietrich' to the competitors in the solo bass class. Mr. Ernest Newman was again a tower of strength in the adjudicators' box, and his remarks were always helpful, kindly, and instructive. It might be suggested that Mrs. Matthay's collaboration in adjudicating the Scots song classes would have been peculiarly appropriate and valuable. So far as the actual working of such a complicated machine as the Glasgow Festival is concerned, nothing but praise can be given. Those responsible for that side cannot be too heartily congratulated on the foresight and management which resulted in the running of three sessions daily without the slightest suggestion of a hitch. The Festival closed by the audience singing the psalm tune 'Old 124th' (to words by Arnold Bax), a fitting climax to a singularly fine ten days' music-making.

The following were the tests and awards in the open challenge classes:

## SCHOOL CHOIRS (six entries).

Two-part songs: 'The moon is on the water' (Dunhill).  
'Pan' (Bantock).

- 1st. Onslow Drive Public School, Glasgow (Miss Marie S. Irving).
- 2nd. Our Lady and St. Francis' Secondary School, Glasgow (Miss Norah Gilfillan).

## JUNIOR CHOIRS (five entries).

Three-part songs: 'I saw lovely Phyllis' (C. E. Miller).  
'To daisies' (Cynthia C. Cox).  
'Storm song' (Cyril Jenkins).

- 1st. Clydebank Co-operative (Miss Catherine B. Wood).
- 2nd. Kinning Park Co-operative (No. 2) (Mr. David Houston).

## FEMALE-VOICE CHOIRS (four entries).

Three-part songs: 'Weep ye no more, sad fountains' (E. L. Bainton).

'Cherry ripe' (arr. Robertson).

- 1st. The Manfield Choir, Northampton (Mr. W. F. Marshman).

- 2nd. Greenock Festival Choir (Mr. J. Calder).

## CHURCH CHOIRS (one entry).

'Crucifixus' from Mass in B minor (Bach).

'Sing joyfully unto God' (Byrd).

Clydebank Union Church Choir (Mr. J. D. Fleming).

## MALE-VOICE CHOIRS (four entries).

'Come away, Death' (six-part) (H. Graham Godfrey).

'The night march' (four-part) (Schumann).

- 1st. Clydebank (Mr. J. D. Fleming).

- 2nd. 'Ossian Choir,' Glasgow (Mr. A. D. Archibald).

## MIXED-VOICE CHOIRS (five entries).

'A lyke-wake dirge' (Harold E. Watts).

'Arise, awake' (five-part madrigal) (Morley).

- 1st. Manfield Choir, Northampton (Mr. W. F. Marshman).

- 2nd. Helensburgh Lyric Choir (Mr. T. H. Allwood).

## THE FEIS CEOL (DUBLIN).—May 2-7.

Although the number of entries for the Feis Ceoil of 1920 dropped to six hundred and five, it is gratifying to have to record that notwithstanding the very disturbed state of the country, and the drastic curfew restrictions, the number of entries for this year's Irish Festival was six hundred and fifty—the same number as in 1919. The adjudicators included Signor Denza, Mr. Hamilton Harty, Mr. Spencer Dyke, Sir Ivor Atkins, Prof. O'Dwyer, Mr. Vincent O'Brien, and Mr. Arthur Darley.

The solo competitions were the making of the Festival. Among so many results we have space to mention only that the coveted Plunket Greene prize, for which fifty-one singers competed, went to Miss Violet Pearson; and that for the third time Miss Rhoda Coghill won the George O'Neill Cup for 'quick study' of a pianoforte piece, the cup being now her permanent possession.

No doubt curfew conditions had much to do with the very poor show in choral competitions, and the entries were disappointing. Sir Ivor Atkins awarded merely a second prize for Church choirs, the only entry being the Augustinian Choir. A second prize was also awarded to the Church of Ireland Training College; and in the chief mixed-voice class the Brighton Road Choral Society, ably conducted by Mr. J. Turner Huggard, won without opposition. Miss Terry O'Connor was responsible for the admirable finish of the Loreto National School choir in another class, and was complimented by the adjudicator.

Alas for the national instrument! Though there was a solitary entry ('to show that still she lives') for the Irish Harp, nobody appeared at the competition.

In the String Orchestra and the Small Orchestra classes only one entry appeared, and in each case this was the Dublin Amateur Orchestra (Mr. P. Delaney), which was awarded a third prize.

In children's choirs the Royal Hibernian Military School Choir, under Mr. B. Westwood, had a popular victory.

As customary, the last day of the Feis was given over to solo wind instruments, Irish pipes, and Irish fiddlers.

BIRMINGHAM.—The eighth festival of the Midland Adult School Union was held at the Friends' Institute, Moseley Road, on May 7. Clark Street Adult School (Mr. H. J. Lewis) sent the winning choirs in the three choral classes for male, female, and mixed-voice choirs. The tests were German's 'O peaceful night,' Este's 'How merrily we live,' and Elgar's 'The Shower.'

LITTLE GADDESDEEN.—A new Festival was held here on April 23, and entries were received from eight of the neighbouring villages. Miss Lushington acted as adjudicator. An evening concert was given, with Miss Sybil Cropper and Miss Rhoda Legge as soloists, and combined choirs sang Dowland's 'Awake, sweet love,' and other pieces.

A report of the Midland Festival is given in the School Music Review edition of the Competition Festival Record.

*This Supplement is part also of the July issue of THE SCHOOL MUSIC REVIEW, and can be obtained with the REVIEW, price 3d.*

The

# Competition Festival Record

No. 156.

LYTHAM—June 9, 10, 11.

1920 saw an attempt to revive interest in this meeting, but not until January of this year did it prove possible to re-commence operations. Held at the Pier Pavilion and Floral Hall, this Festival depends more than most on fine weather. So inadequate is the accommodation for marshalling numerous choirs that a wet night would spell disaster, owing to absence of shelter. For twenty years the executive has had luck, and this year was no exception, but it poured the next day! The vocal solo classes drew on music of wide range and varied emotional feeling, but it cannot be said that, compared with 1914 standards, the quality of this year's candidates affords any satisfaction. A bunch of contraltos was a possible exception. Technique of the present generation of amateur singers in these parts has not yet reached the point where it will unconsciously obey the dictates of the brain; and worse still, in many cases the necessity for assimilating the poet's mood did not appear to have dawned on them—which only proves the need for a revival everywhere of these competitive festival aids to a higher standard in this branch of work. Dr. Bairstow, Mr. Julius Harrison, and Mr. Hamilton Harris, in turn, urged on the competitors the need for something more than had been revealed in these solos. Here, as elsewhere in this part of Lancashire, the festival spirit has lost much of its grip on the school life of the neighbourhood. The school-class had most interesting music, not too severe in style; but no day-school sent a solitary entry. A choir of children from one of the Sunday schools in the locality appeared alone; four Sunday-school choirs showed great variation in age, but here again festival experience will make them more efficient in adult church choir work later in life. Young as they were, the comparative instinct was clearly discernible, and some had pretty shrewd comments to make on the varied interpretations of the works.

The final day's choral singing brought music that was thoroughly delightful—Elgar's 'Praise to the Holiest,' Harrison's 'The green woods laugh,' Quilter's 'To Daffodils,' Dowland's 'Come again, sweet love,' Edwards's 'In going to my lonely bed,' Cornelius's 'Hero's rest' and 'O Death, thou art the tranquil night,' Brahms's Alto Rhapsody, and glees by Webbe, Horsley, Walmisley, &c. There was also a work which not many years ago was pronounced impossible to sing correctly—Bantock's 'Leprehaun,' but the winning mixed-voice choir not merely reeled it off correctly as to its baffling notation, but was so much at ease that all the essential elf-like witchery of the thing bubbled out as naturally and as freshly as could be: the fun of it was in the singers' faces and in their voices.

'O Death, thou art the tranquil night' was one of the epoch-marking bits of music. Sung for the first time in England in 1905, much modern music in the choral song line springs straight from it. After hearing this song at Morecambe in 1905, Mr. Frederic Corder wrote that vivid article in this journal in which he spoke of 'the crowning glory of the North Country—her mixed-voice choirs'—just as Elgar a little earlier had written of the Brahms singing 'somewhere farther North.' The inspiration of such writing as Cornelius gives us in this work is far from exhausted—it should be sung more frequently. Choirs can never tire of it, but if they want a little bit of fun, then let choirmasters turn them loose on 'The Leprehaun.'

The male-voice singing was chiefly notable for the reappearance of the Manchester Orpheus Glee Society under Mr. Sidney Smith. It was a more numerous body

of singers than most of the other competitors, and showed that virtue had not gone out of it despite its long hibernation. Blackpool singers in nearly every class on this final day were much to the fore, and notwithstanding a partial eclipse at Morecambe recently, the art of Blackpool Glee and Madrigal Society, under Mr. Herbert Whittaker, shone out with its old-time brilliance. On several occasions the work of the official accompanist, Mr. A. V. Jackson, earned warm praise from both the judges and the public.

The chief results were as follows:

## FEMALE-VOICE CHOIRS.

- 1st. Blackpool Glee and Madrigal Society.
- 2nd. Blackpool Orpheus.
- 3rd. Blackpool Lyric.

## MALE-VOICE CHOIRS (Alto-lead).

- 1st. Morecambe.
- 2nd. Barrowford.
- 3rd. Goodshaw.

## MIXED-VOICE CHOIRS.

- 1st. Blackpool Glee and Madrigal Society.
- 2nd. Blackpool Orpheus.
- 3rd. Accrington.

## MALE-VOICE CHOIRS (Tenor-lead).

- 1st. Manchester Orpheus.
- 2nd. Blackpool Glee and Madrigal Society.
- 3rd. Blackpool Orpheus.

## BRISTOL EISTEDDFOD.

This event, now in its nineteenth year, was held at the Colston Hall on June 6, 7, 9, and 11. There were nearly a thousand entries, the record of last year being beaten by about a hundred. The Festival was very strong on the vocal solo side, with three hundred female soloists, forty-five baritones, and sixteen tenors. Choral entries were few. A new class for mimes was started last year, and looks like being a successful addition to the regular scheme. Folk-dances and singing-games kept Mr. Cecil Sharp busy for a long day. Of the vocal soloists the greatest promise was shown in the novice classes. Among the seventy-four young contraltos were some fine voices in the making—sometimes in the marring, unfortunately. The 'wobble' was a constant trial, and the judges grew weary of uttering complaints and admonitions on this score. As usual, too great a distance separated the best singers from the worst. It was obvious that most of the latter were where they were simply because of easily avoidable wrong methods, either picked up or acquired from voice strainers. It is lamentable to reflect on the number of promising organs that deteriorate into what Dr. Brewer called 'the cinema voice.' However, such competitions as these are a very practical way of demonstrating the difference between right and wrong methods. The contests—preliminary as well as final—attracted large audiences, and it was a significant and encouraging fact that, practically without exception, the most applauded competitors were those who went to work the right way. If there is a more direct method of educating young singers and the public than this, we have not yet heard of it. Such experiences are the best answer to those who would limit competitive festivals to choral events. The judges were Dr. Herbert Brewer, Mr. Granville Humphries, Mr. Harvey Grace, Mr. Herbert Dawson, and Mr. Cecil Sharp.



## EDINBURGH.

The second Edinburgh Festival was held from May 21 to 28, 1921. It was an unqualified success, and the entries and enthusiasm exceeded the splendid first effort of last year. The adjudicators were Mr. Ernest Newman, Mr. Gustav Holst, and Mr. Hugh S. Robertson. The two former, although well-known to musicians here, were not known in this capacity, and their criticisms were looked forward to with the keenest interest. Mr. Newman's judgments were a liberal education, and Mr. Holst, who was inclined to be more philosophical, struck a very high note of idealism.

The instrumental classes were undoubtedly the feature this year, particularly the string trios and quartets and the pianoforte solos and duets. On the vocal side the altos were most promising, while sopranos and tenors were of a high average.

The real thrill of the Festival was the combination of the seven male-voice choirs on the closing night. In Elgar's 'Feasting I watch' the audience had the experience—quite new to Edinburgh—of hearing three hundred male-voices well balanced as regards parts and sensitive to the poetic ideas of the conductor, Mr. Robertson. The following were the awards in the challenge classes for adult choirs:

## CHURCH CHOIRS.

- 1st. Augustine Church Choir, Edinburgh (Mr. James B. Lyall).
- 2nd. St. Andrew's U.F. Church, Edinburgh (Mr. Marcus Dods).

## MALE-VOICE CHOIRS.

- 1st. Greenock (Mr. A. J. Gourlay).
- 2nd. { Singer Musical Association (Mr. Thomas H. Allwood).  
Clydebank Male-Voice Choir (Mr. James D. Fleming).

## FEMALE-VOICE CHOIRS.

- 1st. St. George Ladies' Choir, Glasgow (Mr. William Wilson).
- 2nd. St. Andrew's Choir, Edinburgh (Mr. Marcus Dods).

## MIXED-VOICE CHOIRS.

- 1st. St. George Musical Association, Glasgow (Mr. William Wilson).
- 2nd. Mr. James Moodie's Choir, Dunfermline (Mr. James Moodie).

## CORNWALL—May 25-27.

This Festival, under the guidance of Lady Mary Trefusis as hon. secretary, continues to raise the musical standard in various parts of Cornwall. This year—the twelfth year of the competitions—Camborne was the place of meeting. The best feature of the Festival was the support given by school choirs. Vocal solos were introduced as a new feature in deference to the opinion, expressed by conductors, that a raising of individual standard would help to improve collective singing. The adjudicator was Mr. Geoffrey Shaw.

## SCHOOL CHOIRS.

A rigid insistence on sight-singing did not deter entrants. Two special classes for sight-singing drew seven entries and six entries. The winners were Probus School (in the easier test) and Camborne Roskear.

For the awarding of banners the marks for prepared singing and sight-singing were added. In three classes for Primary Schools, which drew thirteen entries, the first places went to Probus School, Fradgan (Newlyn) School, and Camborne Roskear Girls' School. Among the Secondary Schools, Penzance County School was the best in sight-reading, and gave the best interpretation of the two test-pieces—Wood's 'Mater ora filium' and George Dyson's 'A Fairy Madrigal.'

## ADULT CHOIRS.

The shields in the chief classes were won by Camborne Women's Choir, Falmouth Male-Voice Choir, and Falmouth Philharmonic Voluntary Choir. The mixed-voice tests were Wilbye's 'Flora gave me fairest flowers' and Parry's 'Better music ne'er was known.' The male-voice choirs

sang Bantock's arrangement of 'Down among the dead men,' and Elgar's 'It's oh! to be a wild wind.' Camborne Holman No. 1 Choir gave the best interpretation, but lost position in the sight-test.

## VOCAL SOLOS.

The prize-winners were Miss Isabel Rider (soprano), Miss Dorothy Howard (mezzo-soprano), Miss K. Sara (contralto), Mr. Eley (tenor), Mr. G. Hodge (baritone), and Mr. L. P. Cowell (bass). The test songs were well chosen.

Each day ended with a concert by prize-winners and massed choirs conducted by Mr. Shaw.

## WORCESTERSHIRE.

The success of these competitions, held at Kidderminster on May 11 and 12, was endangered by transport difficulties, but a satisfactory number of choirs arrived, and the interest of the competitions was high. The two-part singing by schools was good in quantity and quality, the best choirs being those from Tenbury Church of England School (Mr. T. Long) and Kidderminster New Meeting Girls' School. In a more advanced class of juniors some remarkable singing was given by Worcester Secondary School for Girls (Miss Tyers), who were awarded full marks for one piece and ninety-eight for the other. In a competition for Plain-Chant singing, Malvern Girls' Friendly Society (Miss Alder) was first. Bewdley and Wribbenhall Choral Society (first) and Hagley Choral Society (second) were the only mixed-voice competitors in the open class. Both are conducted by Mr. H. Oakes. Among the village choirs the first prizes were won by Himbleton Choral Society (Rev. R. H. Craze), Croome Choral Society (Rev. H. Bennett), and Stoke Works Male Choir (Miss Male). The Festival ended with a combined performance of Elgar's 'The Banner of St. George,' under Sir Ivor Atkins. Dr. Bairstow adjudicated.

## MANCHESTER ORPHEUS GLEE SOCIETY.

The members of this famous male-voice choir celebrated the 'silver wedding' of the Society by presenting the conductor, Mr. Walter S. Nesbitt, with a life-size portrait of himself. The president, Mr. Walter Butterworth, in making the presentation, observed that during the past twenty-five years Mr. Nesbitt had done a good deal for the musical life of Manchester, and his influence had even reached far beyond the city. His musical career as Cathedral chorister, as organist, as a member of the Hallé choir, as director of music at the Greek Church for over twenty years, and as conductor of this Society for twenty-five years, had made his whole life, so to say, instinct with music. During the first fifteen years of its existence the choir, which has always adhered to the alto-lead, won no less than fifty-six first prizes, thrice at the National Eisteddfod, and also at the Welsh International Festival at Cardiff, when M. Laurent de Rillé adjudicated. It also carried off premier honours at several of the great Northern Festivals, including Blackpool, Morecambe, and the first and only Male-Voice Belle Vue Contest, held in 1903. In addition to competitive work the choir has been heard at Queen's Hall, London, and has made more than one Continental trip, having sung at Paris, Cologne, Frankfurt, and other German towns.

In 1911 the Society decided to withdraw temporarily from the Competitive Festival movement—a lapse that was extended by the outbreak of the War. But now it has resolved to enter the arena once again, and with this object in view to build up a larger choir, strengthened by new and younger members. Although Mr. Nesbitt will still retain his position as conductor in general, the conductorship for competitive work will devolve on Mr. G. Sidney Smith, a member of the Society, who has been a successful trainer of juvenile choirs.

In the challenge shield choral classes of the Morecambe Festival Sir Ivor Atkins did not adjudicate alone, as was stated in our last issue, but was associated with Mr. W. Barclay Squire.



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The

# Competition Festival Record

No. 157.

## BLACKPOOL FESTIVAL.—October 18-22.

Several features of this syllabus deserve comment. For the first time all the pianoforte music has been chosen from the work of native composers—John B. McEwen, Felix Swinstead, Vork Bowen, and Benjamin Dale having been drawn upon. The latter's 'Night Fancies' is the test in a new open class for adult players. In the string classes Bach, Mozart, Bazzini, Grétry, Boyce, and Elgar are used, and early works of Beethoven in the trio and quartet classes.

The concluding day should furnish some superb singing in the Mixed-Voice Challenge Shield Class, where Bach's Motet, 'Sing ye to the Lord,' is the test, two movements being sung by each choir in the afternoon, the four best each being privileged to sing the complete work in the evening. An adjudicating bench which embraces Sir Hugh Allen, Mr. Frederic Austin, Mr. Walter Nesbitt, and Mr. C. Kennedy Scott may claim high distinction for competence in judgment on Bach performances. The music in the Female-Voice Class is well off the beaten track—an early, strongly individual 'Impromptu' by Sibelius, and Mr. McNaught's adaptation of the Rhine-maidens' music from 'Rheingold' and 'Götterdämmerung' being prescribed. Both conductors and singers will in these things be compelled to study the accompaniments no less than the voice parts. Too frequently in accompanied work at competitive festivals the accompaniment has been regarded as a thing of quite secondary importance, where it should have had real salience. Other very interesting choral works are included in the final day's scheme, and string orchestras have the opportunity for gaining acquaintance with a Suite drawn from the dramatic works of Purcell. But the chief claim to distinction in this syllabus is the abandonment of the old lines on which for many years the solo-singing classes have been conducted. The sub-division of each voice into lyrical and dramatic classes served its day; last year the entries were quite unwieldy. Repetition of fine songs may be tolerated up to a point, but when the entries run into hundreds human nature rebels.

To bring the entries within more manageable compass, to increase the interest of the auditor, to provide the student with work on a fuller scale, and to widen both mental and musical horizons was the threefold object of the executive, and has led to the discarding of the old methods and the substitution of a song-cycle for each voice, which must be prepared in its entirety, the adjudicators calling for such portion or portions as they deem necessary for discriminatory purposes, those emerging from the earlier trials being required to sing the complete cycle in the final competition. The cycles chosen for this new development are:

Soprano.—Julius Harrison's 'Boccaccio Sonnets' on 'Fiammetta' ...	(Enoch)
Mezzo - Soprano. — Berlioz's 'Nuits d'Été' (Nos. 1, 2, and 4 only) ...	(Novello)
Contralto.—Bantock's setting of three of Browning's 'Dramatic Lyrics' ...	(Swan)
Tenor. — 'On Wenlock Edge' of Vaughan Williams (Nos. 1, 3, 5, and 6) ...	(Boosey)
Baritone.—Arthur Somervell's 'Maud' (Nos. 5, 6, and 8) ...	(Boosey)
Bass.—Brahms's 'Four Serious Songs' (Op. 121) ...	(Lengnick)

The operatic solos and ensemble are all drawn from Mozart's 'Don Giovanni.'

The adjudicators are Madame Edith Hands, Madame Gleeson-White, Sir Hugh Allen, Mr. Frederic Austin, Mr. John Bridge, Mr. F. Bonavia, Mr. H. Plunket Greene, Mr. Harvey Grace, Dr. T. Keighley, Mr. Charles Kelly, Mr. Walter S. Nesbitt, Mr. C. Kennedy Scott, and Mr. Paul le Vallon.

If these arrangements even approximately fulfil expectations an undoubted stimulus will be given to our native composers in this branch of work. From 1901 onwards, to the outbreak of war, we saw in the choral works produced at these festivals the result of the constant reaction of choir on composer, with what benefit to all concerned is now an old story. With Continental writers or editions as inaccessible as they are to-day, the expected expansion in our amateur singers' demands may confidently be expected to produce a supply which shall fulfil every artistic requirement, with the undoubted economic advantage that expenses of production are largely, if not wholly, met in the early demand.

## NORTH OF ENGLAND MUSICAL TOURNAMENT.

This Festival was held at Newcastle during the week June 18-25. Artistically it was a distinct success, the general level of the performances being high, and in some cases even brilliant. Among several encouraging features were the good taste shown in the selection of the 'own choice' piece by the various choirs and schools (there being only one or two offenders in this respect), and the marked improvement which had taken place since the last tournament in the sight-reading of the competing elementary schools.

Dr. R. Vaughan Williams spoke highly of the singing in the Bach aria section, there being (he said) no bad performances, while one or two were of remarkable merit. The majority of the soloists still failed to realise that Bach's arias are much more than mere vocal exercises. Generally, the male vocalist contests seemed to indicate that there is a dearth of voices of more than average quality.

The pianoforte- and string-playing showed that the locality is well-off for good executants, especially amongst the juveniles, which fact is full of promise for the musical future of the district. Perhaps the most inspiring event of the week was the fine performance of Bach's cantata, 'Wailing, crying,' by the combined choirs, together with the winning soloists, and the orchestra which had gained chief honours, the whole being conducted by Dr. R. Vaughan Williams.

In the open class for male-voice choirs, six choirs came before Mr. T. F. Dunhill. The tests were Julius Harrison's 'Song of the Bards,' Vaughan Williams' 'The turtle-dove,' and an own-choice piece. Cleveland Harmonic (Mr. Gavin Kay), who chose Elgar's 'The Reveille,' was easily first; second place was taken by Clarke, Chapman & Company Choir (Mr. C. P. Young).

Sunderland Vocal Union (Mr. William Walker) won the open mixed-voice choral competition for the third year in succession. Gateshead N.E.R. Temperance Union (Mr. George Robertson) was second by two marks. The prescribed tests were Wilbye's 'Down in a valley' and the choruses from Bach's 'Wailing, crying.'

The winning string orchestra was Tynemouth Priory Orchestral Society (Mr. Robert Peel); Elswick Works (Mr. James Peel) won the second place in this competition, and the first for full orchestras.

There were a number of classes for school singing and folk-dances, and the week's proceedings wound up with a brass band contest in one of the local parks.

## COMPETITIONS IN DEVON AND CORNWALL.

## EXETER EISTEDDFOD.

The second semi-national Eisteddfod, held at Exeter and organized by Mr. D. Conniff, drew two thousand competitors, representing over nine hundred entries, during the week beginning May 16. The adjudicators for the music were Dr. H. G. Ley, Dr. Markham Lee, Dr. Ferris Tozer, and Mr. W. E. Edwards. The highest standard was reached by mixed choirs. A great improvement was noticed in the choice of music when it was left to the candidates, and in these classes the singing was of really good standard. The pianoforte playing was good, but nowhere of outstanding merit. In the chief class, where the Bach F sharp minor Fugue (Book I.) and Ireland's 'Chelsea Reach' were set, none of the candidates showed full understanding of the music. Much improvement was noticed in the men's choirs, and some very good violin playing was heard, though the competitors in the latter classes were few.

The tests and results in the chief choral sections were as follows:

Male-Voice Choirs.—'The destruction of Sennacherib' (Ferris Tozer). 1st, Gunnislake (Mr. W. Leverton); 2nd, Exeter (Mr. W. J. Cotton).

Mixed-Voice Choirs.—'Tirra Lee' (Ernest Bullock) and 'Wi' a hundred pipers' (John E. West). 1st, Exmouth Orpheus Glee Party (Mr. Edgar Creedy).

Junior Choirs (Girls).—'Rock-a-bye' (Parry) and 'Aubade' (Ireland). 1st, Plymouth Co-operative Junior Choir (Mr. Harry Woodward); 2nd, Trinity Songsters, Taunton (Mr. A. W. Hayward).

Junior Choirs (Boys).—'The Invitation' (Stanford) and 'Games' (J. E. Campbell). 1st, Mint Boys' School, Exeter (Mr. F. J. Bramwell).

## CORNWALL.

Several new classes were introduced at Cornwall Music Competitions, held at Camborne on May 25, 26, and 27. Those for vocal solos were well supported, but there was only one entry in the orchestral class. The number of school choir entries showed an increase, there being thirteen from elementary and seven from secondary schools. The standard in these and in the male and mixed choirs was distinctly higher than before. Mr. Geoffrey Shaw adjudicated. The standard of sight-reading was improved—92 per cent. being reached in two cases and 60 per cent. being the lowest mark.

First prizes in the junior choral sections were taken by Probus, Fradgyn Newlyn, Camborne Roskear Girls, and Penzance County School. Miss Treweeke's students gave the best junior orchestral playing in the March from 'Alceste' and a Minuet of Purcell.

The winning female-voice choirs were Mylor Women's Choir and Truro Women's Institute. The prize for elementary male-voice choirs was taken by Germoe. Advanced male-voice choirs sang Elgar's 'It's oh! to be a wild wind' and Bantock's arrangement of 'Down among the dead men.' Falmouth Male Choir was first.

## DEVON.

The second year's events of Devon Music Competitions showed immense advance over last year's. The entries were more than double and a new centre was opened, a crowded day's events being held at Barnstaple for the North Devon district, as well as three busy days at Exeter. The enthusiasm created at Barnstaple among non-competing schools, as well as those who had entered the lists, was so remarkable that great things are anticipated for next year. Mr. Geoffrey Shaw was again the adjudicator. Sight-reading (compulsory in competition for challenge trophies among school choirs) was poor in North Devon, but distinctly better among choirs which had had previous experience, though the choir that made the best show, gaining almost maximum marks, was a novice elementary school choir from the tiny village of Aveton Gifford. This excellently trained party carried off all the honours possible, and its singing of the test-pieces was one of the pleasantest events of the Festival. The secondary school choirs raised a rather higher standard than last year, though there were

many new-comers among them. New features of the programme were classes for women's institute choirs (which were surprisingly good), solo vocal and stringed instrument classes, and classes for girl guide and boy scout choirs. There were good entries in the chamber music classes, and a great success was won by Exeter String Orchestra (the only entry), which, conducted by Mr. A. J. James, played a Purcell Suite in C so delightfully that the adjudicator himself from sheer pleasure demanded its repetition.

Other successes were won by Shute Singing Class (village choirs), Uffculme Women's Institute; Maynard School (Exeter), Crediton Grammar School, and King Edward VI. Grammar School (secondary schools); Ivybridge Council School and St. John's Hospital School, Exeter (larger elementary schools).

For combined singing the secondary schools prepared Bach's 'My heart ever faithful' and the elementary schools Sullivan's 'Orpheus with his lute.'

## CLEETHORPES.

This year's Festival, held on June 23-25, was a record with 418 entries and over 400 appearing. The adjudicators were Prof. Granville Bantock, Madame Edith Hands, and Mr. Frederick Dawson, who was replaced on the last day by Mr. T. Hercy Denman.

In the classes for Public Elementary Schools the most conspicuous success was that of Bancroft Street Infants' Choir (Mrs. A. Hill), which won the prize for children under ten, and beat its older rivals in the class for two-part singing. In the chief class Frodingham Girls' School (Miss C. E. G. Moorman) was hull of seven choirs. Constable Street Boys' School, Hull (Mr. H. Barnaby) was first in sight-singing. Other prizes were taken by Cleethorpes P.M. Sunday School (Mrs. F. Sleight), Bursar Street Boys (Mr. T. G. Patterson), and Newland High School, Hull (Miss A. Napier). Edward Street Senior Girls were first out of nine choirs in Morris dancing.

The chief choral competitions resulted as follows:

MALE-VOICE CHOIRS (ten entries).

Tests: 'War song of the Saracens' (Bantock).

'Hymn before action' (Walford Davies).

- 1st. Nottingham Gleemen (Mr. C. E. Riley).
- 2nd. Mansfield and Sutton Co-operative (Mr. F. Ward).
- 3rd. Alexandra Male-Voice Choir, West Melton (Miss A. Tingle).

MIXED-VOICE CHOIRS.

Tests: 'Into the silent land' (Bainton).

'Sweet honey-sucking bees' (Wilbye).

- 1st. Grimsby Choral Society (Mr. Percy Wilson).
- 2nd. Mansfield and Sutton Co-operative (Mr. F. Ward).
- 3rd. Grimsby Glee and Madrigal Society (Mr. J. A. Thomas).

There were numerous classes for individual performance. In the ladies' vocal duets Prof. Bantock awarded full marks to Miss Oglesby and Miss N. Speight.

## LEAMINGTON.

This Festival was held with success on June 23, 24, and 25. Coventry musicians played a conspicuous part among the competitors. In the Mixed-Voice Choir Open Class, in which the test-piece was 'Hymn to Music' (Dudley Buck), Coventry Co-operative (Mr. Alfred Petty) was placed first. The Grason Challenge Cup was awarded to the Coventry Musical Club Male-Voice Choir (Mr. John Chapman). The test-piece was Granville Bantock's 'War song of the Saracens,' and the adjudicator in his remarks said, 'The whole choir sang like men possessed.' Leamington Male-Voice Choir and Stourbridge Institute M.V.C. tied for second place. At the evening concert Leamington Spencer Street Congregational Church carried off the prize for town church or chapel choirs with 181 marks, its only rival being the Coventry Warwick Lane Wesleyan Church, which was awarded 171 marks. The adjudicators were Mr. Hugh S. Robertson and Mr. Frederick Dawson.

## THE BLACKPOOL GLEE AND MADRIGAL SOCIETY.

A pamphlet recently issued by the Blackpool Glee and Madrigal Society reviews the Society's career since it was founded twenty-nine years ago by Mr. Herbert Whittaker, the present conductor. Though chiefly known to fame by its competition successes, this choir has not made prize-winning its ultimate aim, but has rather used the opportunities of competition as a stimulus to progress and a means of widening its repertory. The musical range of the choir as a concert-giving body is probably unique. The following programmes of three concerts given by the choir make a list comparable to the best song-programmes:

## WESTMORLAND FESTIVAL, 1910.

Chorus, 'Death, I do not fear thee' ... ..	Back
Motet for eight voices, 'Angel spirits, ever blessed' ... ..	Tchaikovsky
Part-song for four voices, 'Departure of the soul' ... ..	Mendelssohn
Motet for eight voices, 'The surrender of the West' ... ..	Cornelius
Part-song for four voices, 'Weary wind of the West' ... ..	Elgar
Part-song for four voices, 'Evening scene' ... ..	Schubert
Choral song for eight voices, 'Go, song of mine' ... ..	Elgar
Chorus for five female voices, 'Serenade' ... ..	Schubert
Part-song for three female voices, 'The snow' ... ..	Elgar
Romance for five female voices, 'The mermaid' ... ..	Schumann
Part-song for four voices—	
'Autumn' (Op. 104, No. 5) ... ..	Brahms
'O lovely May' (Op. 93a, No. 2) ... ..	Brahms
'Serenade' (Op. 42, No. 1) ... ..	Brahms
Part-songs for four female voices—	
'Love song' (Op. 44, No. 1) ... ..	Brahms
'The miller's daughter' (Op. 44, No. 3) ... ..	Brahms
Choral ballad for female voices, 'Ophelia's ballad' ... ..	Berlioz
Chanson for five voices, 'Yver, vous, n'estes qu'un vilain' ... ..	Debussy
Choral song for eight voices, 'On Craig Dhu' ... ..	Debussy
Choral song for eight voices, 'In the silent West' ... ..	Bantock
Madrigal for six voices, 'Nymphs and shepherds' ... ..	Marston
Part-song for five voices, 'The two roses' (Op. 53, No. 2) ... ..	César Cui
Choral song for six voices, 'Morning song of praise' (Op. 71, No. 7) ... ..	Max Bruch
Part-song for four voices, 'Farewell' (Op. 93a, No. 4) ... ..	Brahms

## BOWDON CHAMBER CONCERTS, 1913.

Ballet of the 16th century, 'Ladye, your eie' ... ..	Thomas Weelkes
Four-part song, 'The nightingale' ... ..	Mendelssohn
Four-part song, 'Come, pretty wag, and sing' ... ..	C. H. H. Parry
Motet for eight voices, 'Surrender of the soul' ... ..	Cornelius
Choral song for six voices, 'Go, song of mine' ... ..	Elgar
Chanson for five voices, 'Cold winter' ... ..	Debussy
Choral song for eight voices, 'On Craig Dhu' ... ..	Debussy
Choral song for eight voices, 'Death of Trenar' ... ..	Brahms
Alto rhapsody for solo and male chorus (Op. 53) ... ..	Brahms
Choral song for eight voices, 'Dead in the Sierras' ... ..	Cateridge-Taylor
Choral Ballad, 'The mad firebride' ... ..	Hugo Wolf
Choral song for eight voices, 'The Leprehaun' ... ..	Bantock
Part-song for four voices, 'Farewell' (Op. 93a, No. 4) ... ..	Brahms

## GENTLEMEN'S CONCERTS, MANCHESTER, 1914.

Madrigals for five voices—	
'Ye that do live in pleasures plenty' ... ..	John Wilbye
'What is our life' ... ..	Thomas Morley
'When love and beauty' ... ..	Sullivan
Motet for two choirs, 'Sing ye to the Lord' ... ..	Bach
Choral songs for four voices—	
'The fountain' ... ..	Elgar
'Love's tempest' ... ..	Elgar
Choral song for four voices, 'On Himalay' ... ..	Bantock
Choral Ballad, 'The mad firebride' ... ..	Hugo Wolf
Choral song for eight voices and solo quartet—	
'These sweeter far than lilies are' ... ..	Walford Davies

The Blackpool Glee and Madrigal Society sang at Queen's Hall, London, on March 5, 1907, with a long programme of similar range and standard.

## MANCHESTER—June 25.

The project of an annual Competitive Festival for Manchester appears to have originated in the somewhat unlikely quarters of the 'Old Rectory' Club, where several of the members deeming it strange that Manchester could

boast no such institution save and except the annual Belle Vue contest (which of course is a private business enterprise), resolved to remedy this shortage by the introduction of an annual festival. Accordingly an influential committee was formed, with the Rev. A. E. Smith as secretary, a guarantee fund raised, and three challenge cups presented by as many generous donors.

The Festival was held in the Albert Hall, which with its large hall (seating some two thousand), commodious lecture hall, and numerous class-rooms, is admirably suited for the purpose. As the Festival was under such a large measure of 'clerical' patronage, it was not surprising to find a preponderance of sacred music in the tests. The one outstanding feature of the solo classes was an interpretation of Verdi's 'Ritorna Vincitor' ('Aida'), by Miss Whipp (Kipponden), but the best singing of the day was heard in the mixed-voice and church or chapel choir classes. Next year it is hoped to enlarge the scope of the Festival by the inclusion of solo and choral sight-singing contests, instrumental classes, and last, but not least, a 'children's day.'

The principal choral prize-winners and their tests were as follows: Church and chapel choirs (eight entries): 1st, Hazel Grove Wesleyan; 2nd, Union Chapel, Moss Side, Manchester. Ladies' Choirs (three entries): 1st, The Margaret Hadfield Choir, Droydsden; 2nd, Hazel Grove Wesleyan.

Mixed-Voice Choirs (five entries).—Tests: 'The Shower' (Elgar) and 'Here yet awhile' (from Bach's 'St. Matthew' Passion). 1st, Todmorden Glee and Madrigal; 2nd, High Peak Choral Society.

Male-Voice Choirs (seven entries).—Tests: 'United are we' (Brahms) and 'The hunter's farewell' (Mendelssohn). 1st, Rochdale Male-Voice; 2nd, Congleton Male-Voice.

Dr. A. W. Wilson, Mr. R. W. Baker, Dr. Thomas Keighley, and Mr. R. H. Wilson formed a strong quartet of adjudicators.

## ADVICE TO SOLO SINGERS.

Early in June a three-day competitive festival was held at Galashiels with great success. Mr. F. H. Bissett, one of the adjudicators, has issued a report (printed in the *Border Telegraph*) from which we quote the following:

'The Vocal Solo Classes showed improvement both in quantity and quality. We heard a number of capital voices, and, particularly in the gold medal class, some first-rate performances. The solo-singing as a whole, however, showed a general disposition to three well-marked characteristics, viz.—(a) faulty phrasing; (b) syllabic utterance; and (c) exaggerated expression.

As regards phrasing, if (to take an extreme instance) it is correct to say in speech:

The Lord will come: and He will not  
Keep silence, but speak out.

then it is not merely wrong but actually nonsensical to sing:

The Lord will come and He will not;  
Keep silence but speak out.

Yet singers are frequently guilty of such solecisms in phrasing, and the Border Festival had its full share. The rule should be: (1) Sing the phrase as you would speak it; (2) don't sing in short half-phrases when you can manage a long phrase; (3) if you "must" breathe in the middle of a phrase, don't show up the gap; by taking a quick half-breath or catch breath you can "paper over the crack."

As regards syllabic utterance, the onward flow of the tune must not be sacrificed to the words. Except in dramatic singing, words and syllables must not project, but must be slung along the line of the melody like pearls on a string.

As regards expression, the "lilt" of the song should never be sacrificed to what is so often falsely called "expression." The only kind of expressiveness which is of any real value is that which grows naturally out of the music itself, not that which is artificially imported into it from without. The song, as often as not, will express itself without help, if only it is allowed to.

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The

# Competition Festival Record

No. 159.

## FEDERATING THE FESTIVALS.

BY JOHN GRAHAM.

Somewhere South there is docile submission whenever the North puts in a claim to musicality. The Scottish Advisory Council invited the representatives of the British Federation of Musical Competition Festivals to Edinburgh, and thither we trooped, surprising ourselves by finding there colleagues from Cornwall, Isle of Man, London, many counties of England, even Ireland, not to speak of Scotsmen ranging from the Borders to the Highlands. Every man spoke in his own tongue, and a common complaint of the Northerners was that we Southrons spoke too fast. We crowded together in the Freemasons' Hall as the morning of September 9 proceeded; then when we were sitting at lunch, we decided to stay where we were, the better to use our ears, in the Lower Hall. We had to go back to the large hall in the evening to hear a fine choir brought all the way from Clydebank. Then we were really docile, because that was music indeed.

The occasion was the first annual conference of the British Federation, which is an enlargement rather than a succession to the Association of Musical Competition Festivals. The movement for uniting the town and country Festivals began at a meeting of secretaries and others at Birmingham in May, 1920. Numerous meetings have since been held in London, resulting in the adoption of the Memorandum and Articles of Association required in forming a Company by Guarantee (Association not for Profit). The Board of Trade has passed the Articles, but the actual incorporation is not quite completed. The Edinburgh meetings had to be somewhat informal in the meantime, but the Executive Board, which is already at work, has power to take all necessary action. It is setting an organizing secretary to work, choosing offices in London, and settling about the continuance of a grant-in-aid from the Carnegie Music Trust.

Sir HENRY HADLOW, chairman of the Federation, presided at the Conference. He explained the three fundamental principles on which the Constitution was based, viz.: (1) That the Federation be managed and controlled by the Festivals themselves. (2) That the management and control be decentralised into districts. (3) That every Festival retain full control and management of its own affairs. Under the Articles, which would be the charter for the future, autonomy would be preserved. As the larger Festivals would be in the minority, the security of the smaller Festivals was abundantly safeguarded. The individual Festivals would be represented on one of the twelve area councils, which would be advisory and non-legislative. While there was such decentralisation, there was concentration in a central board, whose help would be valuable in matters of detail and technical knowledge.

Sir HUGH ALLEN spoke on the first set topic: the general organization and policy of the Federation. Festivals might come to grief in the choice of music. A repertoire should be built up. Instead of individual desires, the general view should be voiced. The Federation should amplify the corpus of works, and this corpus should be revived every year. When the general want was known, composers might be induced to write music for the Festivals, and publishers would be ready to consider the publication of such works. The Federation would be found to be a kindly and helpful body to which they would look in the end with great affection.

Mr. PLUNKET GREENE said that this amalgamation of large and small Festivals was going to be one of the greatest

things in our time. He hoped that the Federation would shortly have a journal which would disseminate useful information, reports, advice, and special articles.

Mr. F. H. BISSET regarded the area councils as the key to progress; they would pool information in their frequent meetings, and attend to propaganda. On national questions and appeals to Government departments, the Federation would be the spokesman for the Federation movement. A journal was necessary to give more detailed attention to its needs, though the assistance given by the *Competition Festival Record* was recognised. With advertisements added, such a journal should be made to pay. The central office would be valuable when secretaries wanted an official list of adjudicators with a record of their experience for two previous years. The printing of mark-sheets for general use would save printing costs. If a quinquennial national Festival were held, the chief competitors throughout the country might be brought together. Educational authorities varied in their attitude; some were actively interested and gave support. The policy in this movement should be one of live and let live, not that of dogmatism as to details. The problems of urban Festivals differed from those of rural Festivals.

A general discussion followed on the relationship between the components of the Federation: central board, area councils, and individual Festivals. Mr. F. CLUCAS (Speaker of the House of Keys) explained the Manx arrangements as to publicity. He thought that the secretaries of the various areas might meet to consider adjudicators and other matters. Lady MABEL HOWARD asked if area councils would have to subscribe towards expenses. Nottinghamshire Festivals asked about delimitation of areas, an important point which the chairman said would require meetings of the councils to secure equality and agreement.

At a second session held in the afternoon, several subjects previously announced were discussed. These, however, have been under review many times, and do not demand much attention at the present stage. The co-ordination of Festival dates will come up again. Secretaries were asked to notify the central office of their settled dates, and a temporary list for this season would be issued as soon as possible. Marking schemes caused much discussion—their meaning varied with the adjudicator. The speakers all picked holes in the mark-sheets. Uniformity was desirable, but not a rigid standard. Competitors wanted to know where they differentiated. There should be a grading for prizes, and first, second, and third class certificates. After all, the general effect was the main thing, and the details of the headings should be settled by a meeting of adjudicators, and this should not be a small selection. The oldest Festival, for example, had a hundred and fifteen adjudicators. On the proposal of Mr. H. S. ROBERTSON, it was agreed to call adjudicators together with a view to the adoption of a standard scale of marks by the Federation. As to money prizes, the Conference again took Mr. Robertson's view; such prizes should be discontinued. Birmingham, said Mr. F. W. STEVENS, was adopting trophies and certificates. North London, said Mr. J. GRAHAM, found medals and graded certificates were popular. In other places—Birmingham and Newcastle-on-Tyne were instanced—a small grant was given to choirs that reached a certain standard. Money prizes, however, could not be given up altogether in towns that attracted choirs from a distance, and six representatives were in favour, while the rest of the Conference voted against the practice of giving money prizes.



We visitors were generously entertained by the Scottish Advisory Council. We thanked our hosts cordially, with a special word for Mr. David Latto, their hon. secretary. Scottish hospitality is proverbial, and it had on this occasion the finishing touch of an evening concert, given by medallists at the Edinburgh Musical Competition Festival. The soloists were Misses Nan Donaldson, Eleanor B. Gregorson, Fanetta L. D. Smith, and Marjorie Greenfield, Messrs. David Hutchison and W. Sim, and special enjoyment was afforded by the St. Johnstone Trio, Perth, and Clydebank Co-operative Junior Choir, ably conducted by Miss Catherine B. Wood.

### BLACKPOOL MUSICAL FESTIVAL.

(FROM A CORRESPONDENT.)

The real hold which the Blackpool Festival has upon the affections of amateur singers and players in the North and Midlands will never receive more convincing testimony than is afforded by a perusal of this year's syllabus of the gathering to be held in the Winter Gardens, October 18-22, and the list of entries recently closed. Here are no concessions to public taste in the choice of music; indeed, a deliberate attempt to raise severely the standard in the vocal solo classes by the substitution of song-cycles of definitely high value for the single song hitherto prescribed, and a reduction of such classes from nine to six, has brought these entries within more manageable compass; yet, despite industrial depression, notwithstanding the heavier cost of all music and incidental expenses and the more exacting technical and interpretative demands made upon them, between six and seven thousand performers will take part during the Festival.

The juvenile solo classes, both instrumental and vocal, are crowded as never before. The local public elementary schools have again not rallied as might have been expected, but some compensation has been found in the increased entry for the Sunday School Choirs, the Village Choirs, and other classes for junior girls. Orchestral and chamber music promises increased support in comparison with last year, and the various Church and Chapel Choir Classes show an increased entry from fourteen to twenty-three.

The song-cycle innovation has been abundantly justified as regards the number of entries:

	Candidates.
Soprano.—Julius Harrison's 'Fiammetta' Cycle ...	70
Mezzo-Soprano.—Berlioz's 'Summer Nights' (only Nos. 1, 2, and 4) ...	47
Contralto.—Bantock's setting of Browning's 'Dramatic Lyrics' ...	105
Tenor.—Vaughan Williams's 'On Wenlock Edge' ...	41
Baritone.—Somervell's setting of Tennyson's 'Maud' ...	63
Bass.—Brahms's 'Four Serious Songs' (Op. 121) ...	30

It will be seen that not merely have competitors to prepare more work of a definitely higher order, but the audience is spared much of the tedium of repetition, and the Rose Bowl Competition acquires a far higher significance than in former years, for any one of these cycles constitutes a much higher test of all-round musicianly qualities than could any single song, however great, of former years.

Competitors in the Operatic Classes have selections drawn from 'Don Giovanni,' sixty-four sopranos singing 'Non mi dir' and 'Mi tradi,' and thirty baritones three more Arias including 'Deh, vieni alla Finestra'; a considerable portion from Act 1 of this opera forms the test in the Operatic Quartet, but only one party from Burslem has entered.

An entire afternoon will have to be devoted to Mixed- and Male-Voice Quartets, so numerous are the entries, and much the same will happen in a new Pianoforte Class for adults in which the test is Benjamin Dale's 'Night Fancies.' All the pianoforte work would appear to have been drawn from native writers such as York Bowen, Swinstead, McEwen, &c. The English Folk-Dance Class introduced last year would already appear to be a formidable rival to the action-songs, four entries having been received for the former, one for the Maypole, and only two for the action-songs—may be the latter have outlived their utility.

Saturday (October 22) promises a repetition of the keen rivalry and high attainment of the years before 1914. As regards the premier mixed-voice class last year, with a few notable exceptions there was considerable evidence of a decline from the purity of the old standards and ideals characteristic of the finest choral-singing—too much point-making, absence of true perspective, madrigal work handled in the part-song manner, and so on. The selection committee has probably followed a sound instinct in prescribing a severe course of Bach singing as the surest way of killing these obnoxious tendencies, and restoring in the shortest possible time the old standard of accomplishment. Bach's double-choir Motet, 'Sing ye to the Lord,' has been chosen, and ten choirs have entered: Blackpool Glee and Madrigal (present holders of the Challenge Shield), Blackpool Orpheus, Blackburn (Dr. H. Brearley), Gledholt (Huddersfield), Hebburn (Durham), Halifax, Kendal, Lancaster, Morecambe, and Sale and District (Manchester). Each choir sings two of the three movements in the afternoon, and the four best are each to sing the entire work in the evening.

Nine choirs of ladies—Blackpool Orpheus (last year's victors), Blackpool Lyric, Blackpool Glee and Madrigal, Blackburn, Grimsby (winners of this year's Royal Eisteddfod), Horbury Bridge (Wakefield), Kendal, Lancaster, Sale and District (Manchester)—sing Sibelius's 'Impromptu' and Wagner's 'Rhine Maidens' music, again a very stiff advance on last year's music, especially in the intellectual aspect of interpretation. Nineteen choirs of tenors and basses and eight of the 'alto-lead' variety constitute, I believe, a record for any Festival at which such a high standard of music is prescribed, e.g., Bantock's ironic setting of Villon's grim ballad written on the eve of his expected execution, Balfour Gardiner's romantic choral song, and John Masefield's 'Cargoes,' and, again, Bantock in the ripe, homely sentiment of Burns's 'My love is like a red, red rose.' The alto-lead men have a Webbe glee and Dr. Naylor's 'Land of little people.' The probationary mixed-voice choirs—i.e., the winner must pass up next year to the challenge shield class—are to sing a pastoral madrigal by the old lutenist, John Dowland, and, in 'The Fountain,' what the writer deems the priceless pearl among Elgar's choral miniatures.

The adjudicators are: Madame Edith Hands, Madame C. Gleeson White, Sir Hugh Allen, Frederic Austin, John Bridge, F. Bonavia, H. Plunket Greene, Harvey Grace, Dr. T. Keighley, Charles H. Kelly, Walter S. Nesbitt, C. Kennedy Scott, and Paul le Vallon.

### THE SOUTH-EAST LONDON FESTIVAL.

In view of the success of the first South-East London Festival, the decision to hold a second was a foregone conclusion. It is announced that this will take place on March 3 and 4 for the children's competitions, and on March 20 to 25 for the senior competitions.

There are no solo competitions, the object being to encourage concerted performance. The nearest approach to solo work in the scheme is a class for violin and pianoforte. Instrumental trios and quartets are invited, and vocal quartets, trios, and duets. These classes for small groups are seven in number. Four are for bands and orchestras, the rest are for choral singing.

In the area covered by the Festival, choral technique and traditions have still to be nurtured through their beginnings, and this is the task of the Festival. In the test-pieces, therefore, there is no place for difficulty or need for novelty. Old competition war-horses are freely chosen: 'Diaphenia,' 'Twelve by the clock,' 'Where the bee sucks,' 'Brightly dawns our wedding-day,' 'Cherry ripe,' 'It was a lover and his lass' (Morley), 'Oh no, John' (for Mothers' Meetings), and so forth. It is altogether a well-selected list.

Competing choirs are expected to learn special music for combined performance at the final concert. For adults this consists of 'Turn back, O man' (Holst), 'Then round about the starry throne,' and 'Jerusalem' (Parry), and the conductor is Mr. Adrian C. Boulton. Mr. Geoffrey Shaw will conduct the children in 'O England, my country' (Holst), 'Charlie is my darling,' and 'You'll get there' (Parry).

The adjudicators are Dr. Emily Daymond, Mr. Harvey Grace, and Mr. T. F. Dunhill.

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The

# Competition Festival Record

No. 160.

## MANCHESTER AS A COMPETITION CENTRE.

(FROM A CORRESPONDENT.)

Manchester occupies an anomalous position in the Competitive Festival movement. The acknowledged musical centre of the most populous industrial area in the world, with a record of interest in and devotion to choral music in particular which literally goes back through the ages, how comes it that, unlike East London, Birmingham, and Glasgow, Manchester has thus far been indifferent to the good which would accrue from a thoroughly well co-ordinated scheme such as is to be found in the afore-named cities, not to mention some of the Lancashire developments which have sprung up on its coast-line? Tentative efforts have been made, but they are narrowly sectional, originating either as purely commercial propositions, or, as was the case recently, in a merely sectarian effort on the part of musical people meeting at the Diocesan Church House, with assistance to a charitable waifs' and strays' institution as its objective (but, unhappily, not yielding a surplus); or again, as will be the case late in October, a movement along frankly Eisteddfod lines by the Welsh community domiciled here. This dissipation of effort is simply lamentable; it is thoroughly wrong-headed, and no good can come either to promoters or participants. It cannot be that Manchester lacks the right representative people whose co-operation in such a scheme on a generous scale would command success, artistic and material; they literally abound—men and women of capacity, experience, energy, and, above all, of enlightened ideas. The lack is of some powerful unifying personality who shall command unquestioned allegiance, both on the grounds of ideals and practicability, and the crying need of Manchester's musical life to-day is, first, an awakening to the supreme folly of prolonging this dissipation of effort, and, secondly, the emergence of this compelling personality who shall know what he is about, and so carry conviction to the minds of the great public.

## THE BLACKPOOL FESTIVAL.—October 18-22.

Not a little of the success of this Festival, from its inception in 1901, has been due to the permanent character of its executive, this continuity having been especially manifest in the secretariat. After twenty-one years' work as hon. secretary, Mr. L. H. Franceys has now retired to the less onerous duties of vice-chairman of the executive, and suitable acknowledgment of his untiring efforts is made in the preface to the programme, where his name is associated with those of the late Miss Wakefield (Westmorland), the late Canon Gorton, Mr. R. G. W. Howson (Morecambe), and the late W. G. McNaught, as staunchest of adherents to the doctrine of paramountcy of artistic principles over all other considerations, financial or economic. The executive is to perpetuate Mr. Franceys' long connection by the provision of a special trophy bearing his name for use in all future festivals.

Crowded audiences, spacious corridors, and splendidly-appointed halls thronged with competitors greeted the visitor to this Festival. The easy accessibility of the various halls made the task of hearing competitions proceeding

simultaneously a comparatively easy one; and a complete stranger found no difficulty in moving about, so carefully guide-posted were the promenades and corners of the Winter Gardens. Broadly speaking, the week was subdivided: Tuesday and Friday, morning and afternoon, were devoted to juniors' performances—instrumental, vocal, and dancing; Wednesday, predominantly to operatic work and to four sections of the adult vocalists in the song-cycles; on Thursday the song-cycles were continued, and completed in the 'Rose Bowl' class, in which the winners gave the respective cycles at the evening concert—a matter of twenty songs. Variety in this day's competitions was provided by a class for advanced pianists and quartet singing. Saturday was given up to choral singing from early morning to ten o'clock at night.

At three of the evening sessions (lasting from 6 or 6.30 until 10 p.m.) considerable time was devoted to church and chapel choir-singing of anthems, chants, and hymns, with roughly twenty places of worship represented. It is difficult to overestimate the leavening influence of participation in such events. The audience (generally members of some congregation) perceives that a higher level of attainment is possible, and is stimulated to a more helpful appreciation, not only of the difficulties confronting average choirmasters where voluntary choirs are the rule, but also of the benefits which flow from concentration on Festival work like the anthems by the 16th century Christopher Tye, or by Dr. Bairstow, which were among those used; nor surely can audiences tolerate any longer the snail-pace hymn-singing so common after the wholesome examples of hymn-singing revealed on Tuesday and Wednesday evenings in 'Nun danket' or Monk's 'Angel voices.' Every member of the crowded auditorium had a book of words, and the lesson could have been driven home still more effectually by massed singing from the audience in association with some of the choirs. They would then have felt what real rhythm meant in congregational singing. Many of these choirs were quite well-balanced, although Noble's setting of 'Hail, gladdening Light' proved too severe a test when it broke into six- or eight-part harmony. Some can manage a divided soprano, but tenors usually find it enough to sing one part, let alone two. One may hope that experiences of this sort will lead all concerned to see that such examples of church music well studied are of more use to their worship than dissipated effort on cantatas or the minor oratorios. Worship to-day stands in some danger from the pretentious both among composers and choirmasters, and old Christopher Tye's anthem must have been a conspicuous object-lesson of the beauties and grace of simplicity.

The juvenile instrumental classes, as usual, had many entrants who were not adequately equipped for the task. The standards were stiff, but to relax them, as is often advocated, would lead only to flattering personal vanities, and in the long run would be productive of less good than along present methods. The adjudicators in the pianoforte work, Messrs. C. H. Kelly and T. Keighley, warmly commended the choices from McEwen, Swinstead, and York Bowen as welcome and timely. Two young Yorkshire players in the chief violin class playing (without the cadenza) the first movement of Mozart's A major are additional evidences of discoveries of capacity by this Festival movement which otherwise might have remained hidden and undeveloped.

## THE SOLO-SINGING.

The song-cycle innovation, of which mention has been made in previous issues, has triumphantly emerged from the severe test to which it has been put. Involving the

preparation of much more material than in former years, the slightly diminished entry may be taken to represent the strictly less competents of former years, so that artistic gain has accrued to performers and audience from such abstentions. The judges, Madame Edith Hands, Madame Gleeson-White, Mr. Bonavin, Mr. Plunket Greene, and Mr. P. le Vallon, each exercised a wise discretion in utilizing the variety of material to their hands, and the audiences were not slow to seize the chance of hearing the wider range of songs thus provided.

What of quality amongst the competitors? Naturally among five or six hundred entrants there was a negligible residue; but with the possible exceptions of the mezzo class and that for basses, there was in each of the other classes an emergence of some half-dozen men and women with not only beautiful voices but emotional and intellectual qualities far in advance of reasonable expectations. The choice of Vaughan Williams' 'On Wenlock Edge' was regarded in some quarters as bordering on lunacy, yet in the event I heard nine tenors of whom six had real distinction, and of the winner Mr. Plunket Greene said in effect that were he beginning a career as a tenor he would wish no better vocal equipment than this exponent from Todmorden possessed. Julius Harrison's 'Fiammetta' cycle also produced many lamentations in advance, but again half-a-dozen women arose and confounded the croakers. With 'On Wenlock Edge' this was probably the artistic rarity of the Festival in this kind, and so abundant evidence is available to show that the very boldness of the departure has at once lifted the solo work out of the comparative poverty of accomplishment revealed last year on to a definitely higher plane. Probably the intellectual demands of all this music has at one end served as a deterrent but at the other quickened appreciation and perception, and this in turn has undoubtedly reacted on the audiences, which have been larger, keener, and more discerning.

The Rose Bowl Competition ostensibly is designed for the discovery of the best singer among the six surviving soloists. There is no firm basis for accurate comparison of merit, but the song-cycles heard from the successive singers furnished a glorious programme of music. If there can be no possible accurate measurement of relative technical powers, the occasion should (and actually did) throw into greater prominence any decided temperamental gifts. The lady who had amongst her Berlioz songs the 'Spectre of the Rose' hardly realised her possibilities; the singer of the four Brahms 'Serious Songs' had the most sustained opportunity, and exhibited some reasonable approximation to the needed nobility of style. The singers of the 'Fiammetta' and 'Maud' cycles scarcely maintained the level of their preliminary work, so that the tenor in 'On Wenlock Edge' and the contralto in the Browning-Bantock dramatic lyrics were almost left with the field to themselves. Incidentally, it may be stated that these, together with 'Fiammetta,' attracted continuously the largest audiences during the preliminary singing. The best songs in 'On Wenlock Edge' in one brief day at this Festival became intimately known not only to some two score tenors, but probably to a couple of thousand listeners. How many professional tenors sing them publicly, and to what size of audiences? There is food for much reflection here. The Browning-Bantock arguments on woman's love were presented with such convincing emotional appeal that the destination of the trophy was no longer in question. Mrs. Vera McLean, of Preston, revealed a voice swiftly responsive to her exceptionally strong imaginative and emotional gifts, and it may easily become a much finer and disciplined instrument.

#### THE CHILDREN'S DAY.

Some portions of the juvenile performances took place on the earlier days of the Festival, but by long association of idea, Friday is emphatically 'Children's day.' Whether it will ever work back to its old proud position of supremacy in the public mind would seem to lie with teachers in the Elementary schools, and the outlook is not promising. Possibly some remodelling of at any rate the junior choral classes will have to be undertaken. Individual performances, both instrumental and vocal, increase in numbers and efficiency. The music was bright and cheerful, appealing irresistibly to young and old alike. What action-songs we heard were not calculated to raise this feature in public esteem. The folk-dances received no assistance from

Blackpool schools, teams coming from a Blackburn school and Fylde Village—Wrea Green.

#### THE CHORAL SINGING.

Saturday's great choral events went far to re-establish the old-time standards of performance. It is probably true to say that in the male-voice department no such formidable assembly of good choirs in music of such graphic power has been present at any Festival in the North. In 1914, at Birmingham, seven choirs sang in the great Bach Motet 'Sing ye to the Lord'; on October 22 nine choirs, drawn from Blackpool, Blackburn, Hebburn-on-Tyne, Halifax, Huddersfield (Gledholt), Kendal, Morecambe, and Manchester, came together to sing before Sir H. P. Allen and Mr. F. Austin the first two movements of this Motet, the four best each singing in the evening the entire work. A note in the programme intimated in quite uncompromising language that Bach is the musical Bible—the foundation of the faith—and that any person whom Bach fails to interest had better renounce all pretence to being musical. One ventures to believe that the monster throng of three or four thousand who listened with such enthusiasm to over a dozen renderings of this stupendous work would disperse to become active Bach propagandists. Quite possibly some of these choirs and even their conductors had had no previous experience of Bach's bigger-scale works; but one watched the result of turning them loose on this Motet with no feelings of misgiving, confident that though some were novices, all would be eager triers and quick to take advantage of hints. If perseverance in the acquisition of a Bach style more nearly approaching the ideal is forthcoming, improvement on these very satisfactory performances will follow along three main lines: (1) a smoother delivery of florid passage work; (2) the abandonment of all idea of sentimentalizing Bach's slow movements, coupling with this a realization that delicacy of nuance is equally out of place (Bach's degrees of *forte* or *piano* are obtained by adding to or cutting off a vocal part); (3) an appreciation of the vitalizing effect of a real *vivace* rhythm in such a movement as the 'All breathing life' fugue; perhaps the last can only come when an adequate technique has been acquired.

No other work conveys so vividly the sense of the multitudinous in song, and after climbing such Pisgah heights what a prospect of future possibilities is disclosed from the summit of those exultant closing 'Hallelujahs.' In the presence of art so august the ordinary critical, fault-finding spirit is silenced, and thoughts are turned rather to the task of ascertaining how far it is possible to utilise in a legitimate manner this Festival movement as an instrument for shaping and perfecting the development of a true Bach choral style. Perseverance on the part of conductors and executives can do much in directing the enthusiasm of the singers to this desired goal. Can matters be so devised that amongst choirs resident in given contiguous areas, e.g., Lancashire and West Riding, who habitually attend such Festivals as this or Morecambe, &c., the study entailed by the preparation of this Motet can be followed up? At Birmingham next May, for example, Bach's 'Be not afraid' Motet is to be used (probably some northern choirs will be present), and at Lytham in the following month it is understood that another Bach work is in contemplation. The main point is to substitute a systematic course of Bach study for more or less casual or haphazard choices. Many people whose judgment is trustworthy believe that the acquisition of a perfected Bach style is the best antidote for the poisons of false styles which have found their way into the body choral, and as Mozart's operatic style was found under the Beecham regime to nourish practically every other in which English singers appeared, so, in due course, the lessons learned in Bach will fructify in a vastly enlarged capacity for handling adequately the modern problems of choral song. Consideration of other aspects of the Festival must be reserved for the December issue.

We give below the results in the orchestral, adult solo-singing, and adult choral competitions:

#### FULL ORCHESTRAS.

- Test: 'Celtic Suite' (J. H. Foulds).  
1st. Ossett Orchestral Society (Mr. Harold Leach).  
2nd. Blackpool Philharmonic Orchestra (Mr. Jesse Spencer).

## STRING ORCHESTRAS.

Test: Suite for Strings (Purcell) (arranged by Albert Coates).

- 1st. Huddersfield Philharmonic Society (Mr. Fletcher Sykes).
- 2nd. Blackpool Philharmonic Orchestra (Mr. Jesse Spencer).

## SOLO-SINGING.

Soprano.—Miss Olive Whitaker, Oldham.  
Soprano (Operatic).—Miss J. Roberts, Cleckheaton.  
Mezzo-Soprano.—Miss Cissie Bowker, Darwen.  
Contralto.—Mrs. Vera McLean, Preston.  
Tenor.—Mr. Barker Beaumont, Todmorden.  
Baritone.—Mr. Ernest Pollard, Halesleyke.  
Baritone (Operatic).—Mr. T. Walton Pritchard, Chester.  
Bass.—Mr. J. W. Greenwood, Hebden Bridge.

## FEMALE-VOICE CHOIRS (A).

- Sale and District Musical Society (Mr. Alfred Higson).  
Blackpool Glee and Madrigal Society (Mr. Herbert Whittaker).  
2nd. Blackpool Orpheus Ladies' Choir (Mr. J. S. Warburton).  
Horbury Bridge Social Glee Union, Wakefield (Mr. Sam Peace).  
Kendal Ladies' Choir (Mr. Paul Rochard).  
1st. Dr. Herman Brearley's Choir, Blackburn (Dr. Herman Brearley).  
Mr. Aldous' Choir, Lancaster (Mr. J. W. Aldous).  
3rd. Mr. E. R. Benton's Ladies' Choir, Grimsby (Mr. Edward R. Benton).  
Blackpool Lyric Ladies' Choir (Mr. Percy M. Dayman).

## MALE-VOICE CHOIRS, TENOR LEAD (A) (nineteen entries).

- 1st. C.W.S., Manchester (Mr. Alfred Higson).
- 2nd. Hadley and District Orpheus (Mr. Raymond Lewis).
- 3rd. { Southport Harmonic (Mr. J. P. Hill).  
Stourbridge Institute (Mr. G. H. Woodall).

## MIXED-VOICE CHOIRS (A).

- Blackpool Orpheus Glee Society (Mr. J. S. Warburton).  
3rd. Dr. Brearley's Contest Choir, Blackburn (Dr. H. Brearley).  
1st. Halifax Madrigal Society (Mr. H. Shepley).  
Kendal Competitive Choir (Mr. Paul Rochard).  
Mr. Aldous' Choir, Lancaster (Mr. J. W. Aldous).  
Blackpool Glee and Madrigal Society (Mr. Herbert Whittaker).  
Hebburn Mixed-Voice Choir (Mr. T. E. Simpson).  
Morecambe Madrigal and Festival Choral Society (Mr. James Cooper).  
2nd. Gledholt Vocal Union (Mr. J. Fletcher Sykes).  
4th. Sale and District Musical Society (Mr. Alfred Higson).

## MIXED-VOICE CHOIR SIGHT-TEST (twelve entries).

- 1st. Blackpool Glee and Madrigal Society (Mr. Herbert Whittaker).
- 2nd. Gledholt Vocal Union (Mr. J. Fletcher Sykes).
- 3rd. Halifax Madrigal Society (Mr. H. Shepley).

## OTHER CHORAL COMPETITIONS.

Church Choirs (A) (eight entries).—1st, Adelaide U.M., Blackpool (Mr. J. S. Warburton).  
Church Choirs (B) (six entries).—1st, Springfield Road U.M., Blackpool (Mr. P. M. Dayman).  
Church Choirs (men and boys) (five entries).—1st, St. Paul's, North Shore (Mr. Frank Hill).  
Male-Voice Choirs (B) (four entries).—1st, Hesketh Vocal Union, Preston (Mr. P. Whiteside).  
Male-Voice Choirs, Alto Lead (eight entries).—1st, Matlock Prize Choir (Mr. L. G. Wildgoose).  
Mixed-Voice Choirs (B) (nine entries).—1st, Ryecroft Vocal Society (Mr. Jack Ramsden).

## SOUTH STAFFORDSHIRE MUSICAL FESTIVAL.

(FROM A CORRESPONDENT.)

A two-days' Competition Festival was associated with the Musical Festival held at Walsall during the second week of October, of which an account appears in the *Musical Times* for the present month.

Saturday, October 8, was occupied with some preliminary tests for solo singers, the adjudicators being Mr. Richard Wassell and Mr. Sydney Grew. There were over a hundred and thirty competitors, many of whom revealed good voices and excellent musicianship. Each candidate had a choice of songs: few selected such a song as the delicate Quilter-Blake piece, 'Memory, hither come,' when the alternative was such an orthodox piece as the Tchaikovsky 'None but a lonely heart.' Yet the carefully calculated 'Wanderer's Song' of Julius Harrison was favoured by three singers to the one who favoured Tchaikovsky's 'To the Forest.' There was one test-song quite unworthy of association with pieces like those just named, or other pieces like Parry's 'Odes of Anacreon,' the Bantock-Browning 'A woman's last word,' or 'Onaway, awake.' It is unfair to introduce one class to less useful music than another class.

Saturday, October 15, with Mr. Ernest Newman and Mr. Julius Harrison adjudicating, was filled with the testing of the forty-three selected solo singers and the eighteen choirs. The choral test-pieces were simple, but effective and adequate. The chief feature revealed in the choral competitions was the superb beauty of the basses. These had the profundity of tone which belongs to the organ, with the expressive flexibility of the bassoon and contra-bass. Such basses do not seem inclined to join the larger choral societies of the district, but if they could be induced to do so, and if the men proved to have as much musical intelligence as natural beauty and power of voice, their work in the public choral concerts of South Staffordshire would do a great deal towards perfecting these events.

We give below the tests, entries, and results of the choral competitions:

## FEMALE-VOICE CHOIRS.

Test: 'Sound sleep' (Vaughan Williams).

- 2nd. Willenhall (Mr. E. Dunton).
- 1st. Willenhall P.M. (Mr. Ernest Downing).  
Wolverhampton (Dr. Darby).  
Wednesbury and District (Mr. Ernest Amphlett).

## MALE-VOICE CHOIRS.

Test: 'The Assyrian came down' (Cyril Jenkins).

- Mills Male-Voice Prize Choir (Mr. W. H. Jennings).  
1st. Willenhall (Mr. E. Dunton).  
2nd. Old Park (Mr. F. O. Page).  
Wolverhampton Apollo (Mr. H. Underwood).  
Cheslyn Hay Working Men's Club (Mr. Ernest Amphlett).  
Ocker Hill and District Choral Society (Mr. F. O. Page).  
Willenhall P.M. (Mr. Arthur Morris).  
Victoria Tube Works, Great Bridge (Mr. J. Bannister).

## MIXED-VOICE CHOIRS.

Test: 'Death on the hills' (Elgar).

- 1st. Walsall Madrigal Society (Mr. Joseph Yates).  
Darlington Street Wesleyan Church Choir, Wolverhampton (Mr. Walter Morgan).
- 2nd. Wolverhampton Mixed Choir (Dr. Darby).  
Wednesbury and District Ladies' Choir and Gleemen (Mr. Ernest Amphlett).  
Willenhall Mixed Choir (Mr. Ernest Dunton).  
Hednesford and District Philharmonic Society (Mr. Ernest Amphlett).

The prizes for solo singing were won by Miss Enid L. Finch (soprano), Miss Edith Ryder (contralto), Mr. W. Ingram Benning (tenor), Mr. C. H. Keeling (baritone), and Mr. Bert Gaunt (bass).



# NOVELLO'S CLASSICAL SONGS.

*Voice Parts in Staff and Tonic Sol-fa Notations, with Pianoforte Accompaniment.*

## VOLUME I.

### THIRTY-FIVE CLASSICAL SONGS.

Alone ... ..	Mendelssohn	May-dew ... ..	W. Sterndale Bennett
Autumn Song ... ..	Mendelssohn	May Song ... ..	Mendelssohn
Come, ever-smiling Liberty ... ..	Handel	Mermaid's Song, The ... ..	Haydn
Come, gladsome Spring ... ..	Handel	My mother bids me bind my hair ... ..	Haydn
Come, happy Spring ... ..	Giordani	O for the wings of a dove ... ..	Mendelssohn
Contentment ... ..	Mozart	O sunny beam ... ..	Schumann
Cottage, The ... ..	Schumann	Rose, softly blooming! ... ..	Spohr
Creation's Hymn ... ..	Beethoven	Say, ye who borrow ... ..	Mozart
Crusaders ... ..	Schubert	Slumber Song ... ..	Mendelssohn
Evening Song ... ..	Mendelssohn	Song of May, A ... ..	Beethoven
Fairest Isle ... ..	Purcell	Sun of the sleepless ... ..	Mendelssohn
First violet, The ... ..	Mendelssohn	To Chloe (in sickness) ... ..	W. Sterndale Bennett
Fisherman, The ... ..	Schubert	Verdant Meadows ... ..	Handel
Forget me not ... ..	W. Sterndale Bennett	Wandering Miller, The ... ..	Schubert
Greeting ... ..	Mendelssohn	Welcome to Spring ... ..	Mendelssohn
Hark! hark! the lark ... ..	Schubert	Whither ... ..	Schubert
Hear thou my weeping ... ..	Handel	Who is Sylvia? ... ..	Schubert
Hey, Baloo! ... ..	Schumann		

## VOLUME II.

### THIRTY-SIX CLASSICAL SONGS.

Angels, ever bright and fair ... ..	Handel	Lord, at all times I will bless Thee... ..	Mendelssohn
Ave Maria ... ..	Schubert	Lotos Flower, The ... ..	Schumann
Bird is softly calling, A ... ..	Mendelssohn	O star of Eve ... ..	Wagner
Blow, blow, thou winter wind ... ..	Arne	Old German Spring Song (Frühlingslied)... ..	Mendelssohn
By Celia's Arbour (The Garland) ... ..	Mendelssohn	On Wings of Song ... ..	Mendelssohn
Coming of Spring, The ... ..	Schumann	Rose among the heather ... ..	Schubert
Cradle Song ... ..	Schubert	Sailor's Song, The ... ..	Haydn
Evening Star, The ... ..	Schumann	Shiber, beloved ... ..	Bach
Fisher's Song ... ..	Schubert	Smiling dais of happy days, The ... ..	Schubert
Free mind, The ... ..	Schumann	Thou art repose ... ..	Schubert
Garland, The (By Celia's Arbour) ... ..	Mendelssohn	Though far away ... ..	Mendelssohn
Gentle zephyr ... ..	W. Sterndale Bennett	Thou'rt like unto a flower ... ..	Schumann
Holiday on the Rhine, A ... ..	Schumann	To Music ... ..	Schubert
Huntsman, rest ... ..	Schubert	Trust in Spring ... ..	Schubert
I love thee... ..	Beethoven	Two Grenadiers, The ... ..	Schumann
Joy of Spring, The ... ..	Mendelssohn	Wanderer's Night Song ... ..	Schubert
Know'st thou the land? ... ..	Beethoven	Where'er you walk ... ..	Handel
Lay of the imprisoned huntsman ... ..	Schubert	Where the Bee sucks ... ..	Arne
Litany ... ..	Schubert		

## VOLUME III.

### THIRTY-EIGHT CLASSICAL SONGS.

Art thou troubled (Dove sei) ... ..	Handel	Memory, A ... ..	Brahms
But the Lord is mindful of His own ... ..	Mendelssohn	Morning Song ... ..	Mendelssohn
Butterfly, The ... ..	Cornelius	Nazareth ... ..	Gounod
Courage ... ..	Schubert	Nymphs and Shepherds ... ..	Purcell
Dawn, gentle flower ... ..	W. Sterndale Bennett	O my love, like the red, red rose ... ..	Schumann
Deep treasure'd in my heart ... ..	Schumann	O rest in the Lord ... ..	Mendelssohn
Erlaf-lake ... ..	Schubert	O think of me ... ..	Cornelius
Fishermaiden, The ... ..	Schubert	Ode to joy... ..	Schubert
Full-orbed moon, The ... ..	Schubert	Of in my dreams ... ..	Cornelius
Good-night, my dearest child... ..	Brahms	Oh! had I Jubal's lyre... ..	Handel
Greeting to Spring, A ... ..	Schumann	Out over the Earth ... ..	Schumann
How beautiful are the feet ... ..	Handel	Peace ... ..	Schubert
I will sing of Thy great mercies ... ..	Mendelssohn	Sandman, The ... ..	Schumann
In May ... ..	Schumann	Secrets ... ..	Schubert
Know'st thou the land? ... ..	Schubert	Sing, Maiden, sing ... ..	W. Sterndale Bennett
Lark, The... ..	Rubinstein	Spring advancing (Frühlingsglaube) ... ..	Mendelssohn
Let the bright Seraphim ... ..	Handel	Swallow's flying west, The ... ..	Brahms
Little Sandman, The ... ..	Handel	Trout, The ... ..	Schubert
Lord of our being (Sorgie nel petto)... ..	Handel	Violets ... ..	Cornelius

## VOLUME IV.

### THIRTY CLASSICAL SONGS.

Cherry Ripe ... ..	Horn	Lullaby ... ..	Brahms
Children at play ... ..	Mozart	My heart ever faithful ... ..	Bach
Come let us all this day ... ..	Bach	Now fades the sun's last lingering ray ... ..	Franz
Flower thou resemblest, A ... ..	Rubinstein	O come, do not delay ("The Marriage of Figaro") ... ..	Mozart
Gentle flowers ("Faust") ... ..	Gounod	Organ-grinder, The ... ..	Schubert
Gentle touch, The ... ..	Goetz	Orpheus with his lute ... ..	Sullivan
Greenwood calls, The ... ..	Schubert	Prepare thyself, Zion ... ..	Bach
Harper's Song, The ... ..	Schubert	Serenade ... ..	Gounod
I attempt from love's sickness ... ..	Purcell	Shepherds, The ... ..	Cornelius
It was a lover ... ..	Morley	Tender wood-dove ... ..	Arne
Jerusalem ... ..	Mendelssohn	Under the greenwood tree ... ..	Mozart
Lass with the delicate air, The ... ..	Arne	Violet, The ... ..	Schumann
Legend ... ..	Tchaikovsky	Walnut-tree, The ... ..	Gounod
Like to a linden tree ... ..	Dvorak	When all was young ("Faust") ... ..	Arne
Longing ... ..	Schubert	When daisies pied ... ..	Arne

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This Supplement is part also of the December issue of THE SCHOOL MUSIC REVIEW, and can be obtained with the REVIEW, price 3d.

The

# Competition Festival Record

No. 161.

## THE WELSH MUSICAL FESTIVAL.

This was held in the Pavilion, Mountain Ash, on October 22 and 24. The adjudicators were Mr. Julius Harrison, Mr. Cyril Jenkins, Mr. Samuel Langford, and Mr. Ernest Newman, and the accompanists, Mr. Anthony Bernard, Mr. Percival Garratt, and Mr. Gerrard Williams.

The instrumental playing was laudable, and met with due encouragement. The choral singing, though very fine on the whole, came in for some mild strictures. The test-pieces were all modern works, and some of the choirs had difficulty in entering into their varying moods. The climaxes were anticipated, and attention was often concentrated upon expression marks (some of them misinterpreted, e.g., *animando* and *animato*) with consequent loss of breadth. Warning was given against 'over' and 'under' singing, and undue emotional coloration. To remedy the flattening of the major third and sixth, to which male-voice choirs especially are subject, excellent advice was given to practise these intervals—and indeed all intervals of the scale—regularly.

The prizes of £250 and silver shield for the Chief Choral, and of £100 and silver cup for the Chief Male-Voice competitions, were abnormally large, and part of these may well have been diverted to the encouragement of chamber music (quartets, quintets, &c.) and of small orchestras.

Below are particulars of the chief contests:

### MIXED CHOIRS (1st Class).

Tests: 'The Silent Land' (Cyril Jenkins).  
'The Shower' (Elgar).

- 1st. Glanamau (Mr. Stanley Jones).
- 2nd. Britonferry (Mr. Evan Morris).
- 3rd. Mid-Rhondda (Mr. W. J. Hughes).

### MIXED CHOIRS (2nd Class).

Tests: 'Nocturne' (Bantock).  
'In Celia's face my heaven is' (Julius Harrison).

- 1st. Northampton (Mr. F. W. Marshman).
- 2nd. Hirwaun (Mr. George).
- 3rd. Trecynon (Mr. W. Gwynne).

### MALE-VOICE CHOIRS (1st Class).

(Seven entries.)

Test: 'The War Song of the Saracens' (Bantock).

- 1st. Penywyn and Dowlais (Mr. Evan Thomas).
- 2nd. Rhymney (Mr. Abel Jones).
- 3rd. Treorchy (Mr. J. Thomas).

### MALE-VOICE CHOIRS (2nd Class).

Test: 'Song of the Bards' (Julius Harrison).

- 1st. Rhymney (Mr. Abel Jones).
- 2nd. Barry (Romilly Old Boys).
- 3rd. Garnddifaeth.

### LADIES' CHOIRS.

Tests: 'Night in the Desert' (Cyril Jenkins).  
'Shadowy Woodlands' (R. Thompson).

- 1st. Northampton (Mr. F. W. Marshman).
- Mid-Rhondda.

### JUVENILE CHOIRS.

(Seven entries.)

Test: 'The Child and the Robin' (E. T. Davies).

- 1st. Abertillery (Mr. Tom Bundred).
- 2nd. Miskin.
- 3rd. Cardiff.

## BLACKPOOL FESTIVAL—October 18-22.

(Continued from November number.)

The Bach singing rather overshadowed other notable doings on the final day, especially in the male and female choral classes. Mr. W. S. Nesbitt is not disposed to bestow compliments indiscriminately, but he characterised the 'tenor-lead' class, in which nearly a score of choirs participated, as the biggest and finest assembly singing high-class music which has yet been seen in the North. Of old it was often a three-cornered tussle between Manchester Orpheus, Nelson, and Habershham, with a few hangers-on. The renaissance of male-choir singing, so widespread in its development, is not the least gratifying feature in the present situation. The work of the Manchester C.W.S., under Mr. Alfred Higson, worthily upholds the Manchester tradition. Bantock's 'Ballade' (after Villon) avoids his tendency to fasten on picturesque externals, and in the most vivid readings, amongst which must be placed that of the Isle of Man, there were some illuminating revelations of the Villon psychology; one especially recalls the phrase 'though justice, for offence, put us to death.' Once or twice, despite imperfect technique, great dramatic intensity was achieved, but the union of the two qualities was found in really convincing degree only in the already-named Co-operative Wholesale Choir from Manchester.

Unhappily in the literature for tenor male-voice choirs there is little or nothing comparable to the mixed-voice madrigal libraries, and for these sturdy 'sons of art' one longed for music analogous to the Bach Motet.

Listening to the women's choirs, often drawn from business, if not actually artisan circles, with little or no pretensions to culture, musical or other, in the music of the 'Rhinemaidens,' one's thoughts travelled back to early Bayreuth—to Wagner's efforts to devise and train up a school of interpretative singers—and now, in a brief two or three generations, here were Lancashire and Yorkshire working girls and women thrilling us with the never-fading beauty of this music, relying on nothing but magical purity of voice and the swift intuition born of spirits that had drunk deep at the exhaustless springs of romance. To have achieved so much despite the drawbacks inseparable from such imperfect conditions was more than notable.

The 'Impromptu' of Sibelius was generally misconceived. Conductors and singers alike developed no freedom of handling. The music alone will not suggest it, but the verbal spirit imperiously demands it. Had Aino Ackté been present, what terrific energy and frenzy she would have poured into those Bacchic allusions. But temperament of that sort does not reside in the staid women-folk of the manufacturing North.

The evening programme was overloaded, and the expected united performance of the Bach Motet under Sir Hugh Allen was perforce abandoned. This was the only instance during the crowded week of a time-table going awry: otherwise matters went with clock-work precision, thanks to efficient staff-work. Strangers must have been impressed with the courteous consideration shown to competitors who were delayed by the circumstance of classes in which they were concerned running simultaneously in different halls. The sense of fair-play and fair-mindedness seemed highly developed amongst competitors and audiences.

The North London Festival opened on November 17 at the Northern Polytechnic, Holloway, and at Islington Central Library. A report will be given in our issue for January.

## MANCHESTER AS A COMPETITION CENTRE.

TO THE EDITOR OF THE *Competition Festival Record*.

SIR,—The letter which appears in the November *Festival Record* from a Manchester correspondent differs somewhat from the usual tone of the articles in your paper, which are invariably helpful and not destructive. It is difficult to see what he is driving at. He writes of the 'crying need of Manchester's musical life to-day,' and yet disparages, nay actually condemns, a really serious attempt to cater for that crying need.

Three separate efforts are mentioned—first, 'a purely commercial proposition'; secondly, 'a merely sectarian effort'; and, lastly, 'a movement on frankly Eisteddfod lines' organized by the Welsh community. Of the purely commercial proposition I know nothing beyond the fact that a Competitive Festival in which the claims of art were ignored would have little chance of success at Manchester. Nor do I know much of the aims and achievements of the Cambrian movement, but it is quite conceivable that music may benefit from well-organized work on Eisteddfod lines.

Of the Manchester Competitive Festival held last June, I can give you some definite information. It was promoted by a number of music-lovers, mostly amateurs, whose only aims were to induce a more serious spirit into the study of music and to raise the standard of performance to a higher level. Their efforts met with astonishing success for a first venture, no fewer than eight hundred and eighty-five competitors entering for the various classes. The test-pieces were chosen from Bach (three), Schubert, Schumann, Mendelssohn, Verdi, Brahms, Goss, Sterndale Bennett, Parry, and Elgar. This selection will surely speak for the artistic aims of the promoters.

The statement your correspondent makes that the Festival is a merely sectarian effort is not true. How could it be? The absurdity of the suggestion is obvious, for to discriminate between the sects of to-day would compel every competitor to make a declaration of faith. One wonders if your correspondent, who laments the 'dissipation of effort' and yearns for the 'emergence of a compelling personality,' could be induced to join the executive committee, reveal his identity, and assist in destroying the wrong-headedness from which Manchester is suffering.—Yours, &c.,  
69, Barton Arcade, Manchester. R. H. WILSON.

[Our correspondent's reply is printed below. We publish both the letter and the rejoinder, not with any relish for presiding over an altercation, but in the hope that in whatever manner the question is raised the discussion of it will help to unify and broaden competitive effort at Manchester.]

TO THE EDITOR OF THE *Competition Festival Record*.

'Mr. Wilson's letter calls for little comment beyond that furnished on page 3 of the *Competition Festival Record* of August last, where it is reported, evidently from a well-informed source, that the Festival on June 25 to which he alludes:

"... originated in the somewhat unlikely quarters of the Old Rectory Club, where several members deeming it strange that Manchester could boast no such institution save and except the annual Belle Vue contest (which, of course, is a private business enterprise), resolved to remedy this shortage... and an influential committee was formed with the Rev. A. E. Smith as secretary... As the Festival was under such a large measure of clerical patronage, it was not surprising to find a preponderance of sacred music in the tests... Dr. A. W. Wilson, Dr. T. Keighley, Mr. R. W. Baker, and Mr. R. H. Wilson formed a strong quartet of adjudicators."

'This extract fairly justifies the complaint of "narrowly sectional efforts." Musical Manchester is rather bigger than the Old Rectory Club, and if she is to have a worthy Festival it must have something more than "a large measure of clerical patronage" behind it.

'May I refer Mr. R. H. Wilson and his friends to a study of the prospectus of the Festival to be held next spring at Birmingham (obtainable from the hon. secretaries, Queen's

College, Birmingham), particularly with reference to its constitution and the personnel of its executive, from which he will gather that in the fullest sense of the word it is a city affair, embracing practically every phase of musical and artistic activity, and, with Prof. Bantock at its head, making the widest possible appeal.

'It is the realisation of the inadequacy of anything so far done at Manchester, in comparison with such a scheme as this at Birmingham, that compels me to state the case with perfect candour, and to claim that Manchester ought to have, under unmistakably authoritative city auspices, a Competitive Festival in keeping with its musical reputation. This means no narrowly sectional movement, however worthy may be the motives of promoters, but an assembly of all the available directing minds now associated with every phase of the city's musical life. When that is done, the compelling personality will quite probably emerge.'

## A MANCHESTER EISTEDDFOD.

The second annual Manchester Chair Eisteddfod attracted a crowded and enthusiastic audience to the Albert Hall on October 22. The entries, which numbered over three hundred and fifty, included twenty-seven choirs, eight of which figured in the chief choral contest. An effort to stimulate interest in instrumental music took the form of violin, string quartet, and pianoforte classes. Test-pieces and the chief prize-winners in the choral competitions were as follows:

## JUVENILE CHOIRS.

'Under the greenwood tree' (Charles Wood).

Talke, Staffordshire (Mr. J. Smith).

## CONGREGATIONAL CHOIRS.

'The Lord shall come' (Tom Price).

1st. St. John's Wesleyan Choir, Salford (Mr. J. T. Edwards).

2nd. Chesterton Primitive Methodist Choir (Mr. J. Shrigley).

## MALE-VOICE CHOIRS.

'The Assyrian came down' (Cyril Jenkins).

1st. Manchester Orpheus Glee Society (Mr. G. Sidney Smith).

2nd. Holmes Valley, Huddersfield.

## MIXED-VOICE CHOIRS.

'How lovely are Thy Dwellings' (Brahms's 'Requiem').

1st. May Bank Choral Union, Stoke-on-Trent.

2nd. Cefn and District Choral Society.

3rd. Upper Hawley Vocal Union.

The adjudicators were Mr. H. M. Dawber, Mr. J. Owen Jones, Mr. Ivor Owen, and the Rev. George Vaughan.

## FORTHCOMING FESTIVALS.

(Secretaries of Competition Festivals are requested to send all particulars—date, syllabus, when issued, &c.—to the Editor of the *Competition Festival Record*.)

1921.

CONGLETON MALE-VOICE CHOIR FESTIVAL.—December 9 and 10.

1922.

SOUTHPORT.—January 14.

SOUTH-EAST LONDON.—March 3, 4, 20-25.

LONDONDERRY FEIS.—March 7-10.

WHARFEDALE (Ilkley).—April 5-8.

CROYDON.—April 24-29.

MANX (Douglas).—April 24-27.

WIRRAL AND EDDISBURY (Chester).—April 27-29.

STRATFORD (E. London).—May 6, 8, 10-13.

MIDLAND FESTIVAL (Birmingham).—May 6, 8-13, 15-20.

PEOPLE'S PALACE (E. London).—May 16, 17, 19, 22-27.

LEAMINGTON.—June 22-24.

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